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The people of California voted to allow medical cannabis and strongly support its continued use. With all of the problems in this country, why is Washington putting its resources into defying the will of the state's voters, damaging the California economy and making life difficult for people who need medicine?

This is a disgrace, and every elected official in San Francisco and California should be standing up in support of medical cannabis and state law and telling the Obama administration to

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THIS MODLEN WORLD



HIS LIPS ARE MOVING, WANDA--BUT I CAN'T UNDERSTAND A WORD HE'S **SAYING!**

> ECONOMIC INJUSTICE!

E-CO-NO-

JUS-TICE-

IS THAT EVEN ENGLISH-

OR JUST RANDOM GIBBERISH?





by TOM TOMORROW





THE GUARDIAN EDITORIAL

THE OCCUPY WALL STREET PLATFORM

EDITORIAL In New York City, the protesters who started the Occupy Wall Street movement remain camped out in Zuccotti Park. In Washington, DC, President Obama said at an Oct. 6 press conference that he understands the sentiment driving the activists. Yet in San Francisco, Mayor Ed Lee has approved a police crackdown and the confiscation of camping supplies in an effort to debilitate the occupation in front of the Federal Reserve Bank.

The move comes at a time when Lee is doing nothing to crack down on foreclosures that cost the city money, nothing to force the big banks that have the city's deposits to lend more in the community, and nothing to promote local taxes on the wealthy.

While Lee says he supports the First Amendment rights of the protesters, he sent the cops in at 10:30 at night to confiscate their belongings -- using, in part, the sit-lie law (which is only in effect until 11 p.m.)

His approach is just wrong. This city ought to be embracing and sup-

porting the demonstrations. San Francisco makes room for all kinds of public events; this one should be no different. The people at City Hall should be working with the people in the streets to make San Francisco a central part of this growing national movement.

Make no mistake about it: What started as a small-scale, leaderless, somewhat ragtag group in lower Manhattan now has the potential to become a potent political force in this country.

At this point, there's no specific focus for the protests. Occupy Wall Street hasn't called for any bills, regulations or policies. It's a group that is simply calling attention to a basic truth — the very wealthy in general, and the financial sector in particular, are enjoying economic gains at the expense of the rest of us. But that alone is a profound and potent message — if the demonstrators don't have all the solutions, at least they've identified the problem. And that's more than Obama, CONTINUES ON PAGE 6 >>

SF'S FORECLOSURE CRISIS

BY PHIL TING

OPINION Foreclosures are still ravaging San Francisco neighborhoods.

As steward of the city's property roll and head of the department that appraises every home in San Francisco, I see every day the toll the mortgage crisis is having on real estate values and the city budget.

Thousands of Notices of Default have been filed with my office in the last few years, and every Monday there's a vivid reminder San Francisco is far from out of the woods on foreclosures as homes are auctioned off on the steps of City Hall.

Two Mondays ago, lifelong Bayview-Hunter's Point resident Curtis Warren's home — which my office assessed to be worth \$165,000 — was scheduled to be auctioned because he had fallen behind on a \$15,000 debt.

Imagine having your home foreclosed upon over a loan less

CONTINUES ON PAGE 6 >>

EDITORS NOTES

TIM REDMOND

Tredmond@sfbg.com

It's nice to see that the days when you could get away with calling protesters commies are back. CNBC says that the Occupy Wall Street activists are "anarchists" who are "aligned with Lenin." Actually, none of the anarchists I know are remotely Leninist. The communists of old were all for the creation of a powerful state. Lenin read Bakunin in his early years, but later declared that anarchists were "bourgeois revolutionaries."

But I wouldn't expect Larry Kudlow, Jim Cramer and Joe Kernan to be up on their radical history. They clearly haven't spent much time with the people of the Occupy Wall Street movement, either, If they did. they'd realize that — like most of the left-wing movements that have sprung up with young people at the forefront in the United States over the past half century — the essential politics of Occupy Wall Street aren't derived from Lenin, Marx, Castro, the Sandinistas, or Hugo Chavez. It's about self-reliance, about community control and free expression, and in its purest form, it's a rejection of the old role of leaders and authority. It would have driven Lenin mad.

I grew up on that side of politics. In college, the anti-apartheid and antinuclear movements were all about consensus process, all about the rejection of any sort of power relationships. We had no elected presidents or chairpeople. We didn't vote on anything — voting disempowers the losing side. We took no action until we could reach consensus; everyone had to agree with everything.

What ultimately happened was that the people who could stick around for very long meetings, typically very late at night, where everybody had a lot to say and nobody got to tell anyone to cut it short, made the decisions. I never lasted.

When you're all at an encampment with nowhere to go, it's a thrilling exercise in real, direct democracy. When you're trying to do organizing involving people who have jobs, kids, and lives that can't fit three-hour (at best) meetings into the schedule, you leave a lot of your potential allies out.

The most interesting thing, though, is that the organizing principle of the protests, by its nature, involves distrusting government. That's been part of the young left for a long time — and for those of us who believe in a strong public sector, it's a bit, as they say, challenging. SFBG



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OCCUPY WALL STREET

CONT>>

Congress, or the mainstream news media have done.

There's been plenty of talk of a formal platform — one Occupy Wall Street activist posted a proposed list of 13 demands on the group's website. It's not a bad list (a guaranteed living wage, single-payer health care, free college education, debt forgiveness, a racial and gender equal rights amendment) with a few somewhat random elements (outlaw all credit agencies). Fox news has picked up the list, although the organization, such as it is, has made it clear that there is no consensus on any platform and agenda. And the labor unions that are joining the protests — with the proper respect for the folks who started things — have legislation in mind (a financial transaction tax, for example).

There's a danger that the message becomes so diffuse, and imbued with every possible issue that anyone on the left cares about, that it loses the potential to have an impact on the 2012 elections.

There's no need for a laundry list of agenda items. The focus is right where it ought to be: The richest Americans — and the big financial institutions — have been sucking all the money and energy out of the economy. The remaining 99 percent are suffering. Tax the top 1 percent and create a robust jobs program to put the rest of the country back to work; that's a winning platform for 2012. sfbg

PS: Nobody's gone to jail or had assests seized in the financial meltdown. But the Obama administration is going after medical pot. That's a ridiculous waste of resources that has to be stopped.

FORECLOSURES

CONT>>

than 10 percent of the value of the property. Imagine a family in your neighborhood being put on the street and a home in your community sitting vacant under such circumstances.

Fortunately, the foreclosure sale of Curtis's home was canceled. Curtis is a member of the Alliance of Californians for Community Empowerment (ACCE) — a grassroots organization working to help victims of the mortgage meltdown.

Unfortunately, cases like Curtis's are all too common. That is why I am fighting foreclosure as your Assessor-Recorder and working to get Sacramento to act, too.

ACCE recently published startling findings in their "The Wall Street Wrecking Ball" report.

San Francisco homeowners are estimated to lose \$6.9 billion in property values as a result of foreclosures.

Foreclosure costs San Francisco government an estimated \$42 million in lost revenue.

Local government spends an additional \$19,229 on increased safety inspections, police and fire calls, and trash removal and maintenance for every foreclosure. This costs San Francisco \$73 million.

San Francisco LITERALLY cannot afford this foreclosure crisis, which is why I have joined with Supervisors John Avalos, Malia Cohen and Ross Mirkarimi in support of the following plan of action:

A foreclosure fee to ensure banks pay their fair share: The city should charge a \$10,000 to \$20,000 fee per foreclosure to defray loss of home values and costs to taxpayers. This fee would raise roughly \$2 billion to \$4 billion over the next year to partially reimburse local governments.

A strong AG settlement. Any agreement between banks and the 50 attorneys general must include 1) a monetary settlement commensurate with the harm caused by banks: 2) limited release of bank liability; 3) principal reductions fairly distributed to communities hardest hit by predatory lending and foreclosure; and 4) homeowner restitution for irresponsible and illegal foreclosure practices.

Stop preventable foreclosures: The city should require courtbased mediation programs to help homeowners modify loans and end the "dual track" process, whereby banks continue foreclosure proceedings while simultaneously negotiating loan modifica-

Wall Street must pay for foreclosure-related blight: Banks must maintain and pay for the cleanup of blighted, vacant homes in neighborhoods.

As long as our economy and housing market is being hampered by foreclosures caused by banks and Wall Street, we must continue to fight for common-sense solutions that protect our neighborhoods and the city. sfbG

Phil Ting is assessor-recorder of San Francisco.

















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Wilbur Storey, statement of the aims of the Chicago Times, 1861

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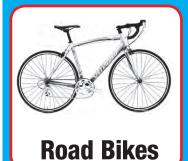




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ON THE BLOGS



POLITICS

Low-income Parkmerced tenants face possible eviction

Stuck at work when all you wanna do is occupy? We've got the latest on the Occupy SF protests

News from the slog to the Mayor's Office: Things you need to know before you vote



NOISE

Live shots from - one of this week's featured bands - Gardens & Villa's Bottom of the Hill show

Our top ten favorite moments from Lovefoxxx's show at the Fillmore

The Hangover: the Guardian staff's morning-after look back at the weekend's greatest hits

PIXEL VISION

Not enough DocFest in the paper for you this week? Find the rest of our reviews online

Onsite at the West Coast Cannabis and Music Expo: is this medical marijuana's last hurrah?

Get a first glimpse at the refurbished Golden Gate Library in Period Piece, our history feature

SEX SF

Panties twisted? Check out this week's sex events listings for good, dirty fun in the city

St. James Infirmary launches a radical campaign to put sex workers in the public eye

ON GUARD!

Lee lets businesses raid health funds, restaurants back Chiu, and Ellison offers a sneak-peek to America's Cup labor standards

BY GUARDIAN NEWS STAFF news@sfbg.com

DRACLE'S DIRTY SECRET

If wealth trickled down from Oracle's OpenWorld conference in San Francisco last week, very little of it reached a small group of low-wage laborers hired from out of state to set up for a concert hosted as an event highlight on Treasure Island.

Oracle is a prominent Bay Area tech company helmed by Larry Ellison, the billionaire CEO who worked closely with top city officials to bring the America's Cup sailing regatta to San Francisco.

The Oct. 5 Oracle OpenWorld concert on Treasure Island featured Sting and Tom Petty as headliners. Registration packages for the weeklong tech conference, which drew some 45,000 attendees to San Francisco, ranged from \$1,395 to \$2,595.

A member of the carpenters union contacted the San Francisco Office of Labor Standards & Enforcement (OLSE) Sept. 16 to formally complain that a construction crew assembling a large seating structure for the event was being paid less than the city-mandated minimum wage of \$9.92 per hour, city documents show.

Josh Pastreich, an OLSE official, went to the worksite to interview crew members. Their names were redacted from public records, but Pastreich described them as monolingual Spanish speakers who travel from city to city building seating arrangements for major events.

"Everyone is being paid \$8 an hour (except for the supervisors)," he reported in a city document. "Workers generally started at 6:30 am but there was a little confusion about quitting times." At least one work day lasted 11 and a half hours, according to a timesheet. The workers were hired by subcontractors brought



FOR A BIG SHOW. BUT THE PAY WOULD HAVE BEEN SMALLER THAN THE LEGAL MINIMUM.

PHOTO BY OFFICE OF LABOR STANDARDS ENFORCEMENT

in by Hartmann Studios, an events management outfit working directly for Oracle.

"We made a phone call, and sent them some emails," OLSE director Donna Levitt explained. "Nobody said, 'we intended to pay them the [legal] rate,"" but the subcontractors increased workers' hourly wages to comply with San Francisco minimum wage ordinance requirements, Levitt said. Since the company adjusted the rate immediately, no fines were issued. There were fewer than 20 workers on the project.

OLSE did not correspond with Oracle directly, but spoke to the subcontractors. One was T & B Equipment, a Virginia-based company. "We were not aware of the minimum wage there, but we fixed it before the payroll was done," a T & B representative identified only as Mr. Waller told the Guardian. Lewmar, a Floridabased subcontractor, assisted with staffing for the job. Oracle, Hartmann Studios, and Lewmar did not respond to Guardian requests for comment.

Since the enforcement agency intervened, the laborers earned \$9.92 per hour instead of \$8 -

still well below the average Bay Area payscale for similar work. Building bleachers is comparable to raising scaffolding for major construction projects, and the prevailing wage for unionized scaffolding erectors in California is \$37.65 per hour, or \$62.63 when benefits are factored in.

None of the workers were from San Francisco, which likely spurred the carpenters union complaint — Carpenters Local 22 has faced significant losses in membership since the economic downturn due to high levels of unemployment disproportionately impacting the construction sector. Represenatives from Local 22 did not return calls seeking

Boosters of the America's Cup have hailed the upcoming sailing event as an engine for local job creation, but Oracle's use of lowwage, out-of-state laborers at its pricey, high-profile OpenWorld event raises questions. While the tech company is a separate outfit from the America's Cup organizing team, Ellison holds leadership positions at both.

Ellison was named the world's sixth wealthiest individual in a Forbes profile in 2010,

with a net worth of \$28 billion. His total compensation last year was listed as \$70,143,075. That's 3,399 times the amount a person earning \$9.92 an hour would make in a year working 40 hours every week — before taxes, of course. (Rebecca Bowe)

▶ LEE'S TELLING VETO

The Board of Supervisors approved legislation to close a gaping loophole in the city's landmark Health Security Ordinance on Oct. 4, in the process forcing Mayor Ed Lee to promise his first veto and reveal his allegiance to business interests over labor and consumer groups.

Sup. David Campos sponsored legislation that would prevent SF businesses from pocketing money they are required to set aside for employee health care, seizures that totaled about \$50 million last year. These health savings accounts are often used by restaurants who charge their customers a 3-5 percent surcharge, ostensibly for employee health care, instead simply keeping most of the money.

Despite aggressive lobbying against the measure by the San Francisco Chamber of Commerce

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— which went so far as to threaten to withdraw support for Prop. C, the pension reform measure it helped craft with Lee and labor unions — the Board of Supervisors approved the measure on a 6-5 vote on first reading (final approval was expected Oct. 11 after press time).

But then Lee announced that he would veto the measure, claiming it was about "protecting jobs," a stand that was criticized in an Oct. 5 rally on the steps of City Hall featuring labor unions, consumer advocates, and mayoral candidates John Avalos, Leland Yee, Dennis Herrera, and Phil Ting.

Lee and Board President David Chiu — who voted against the Campos legislation, along with Sups. Sean Elsbernd, Mark Farrell, Carmen Chu, and Scott Wiener — have each offered alternative legislation that lets businesses keep the money but make some minor reforms, such as requiring businesses to notify employees that these funds exist.

Both Lee and Chiu talk about seeking "compromise" and "consensus" on the issue, but Campos and his allies say it's simply wrong for businesses to take money that belongs to the employees, to gain a competitive advantage over rivals who actually offer health insurance or pay into the city's Healthy San Francisco program, and to essentially commit fraud against restaurant customers.

"This money belongs to the workers and it's something that consumers are paying for," Campos said. "We have a fundamental disagreement." (Steven T.

▶ ET TU, DAVID CHIU?

In a press release on Oct. 6, mayoral candidate David Chiu stated his concerns over Mayor Ed Lee's potentially illegal campaign contributions from employees of the GO Lorrie airport shuttle service. That company benefited from a decision by airport officials in September and then offered to reimburse employees for making \$500 contributions to Lee, according to a Bay Citizen report.

"These revelations raise deeply troubling questions that merit a full investigation by state authorities. City Hall cannot be for sale. Pay-to-play politics has no place in San Francisco, and will have no place in a Chiu administration — you can count

on that," he said in the release.

But has Chiu — one of the top fundraisers in the mayoral field — been engaging in a little pay-to-play of his own? That was the question we had after we saw that he had received lots of donations from restaurant owners, whose side he took last week in opposing Sup. David Campos' legislation to keep them from raiding their employee health care funds.

The Golden Gate Restaurant Association (GGRA) waged unsuccessful legal battles against the Health Care Security Ordinance and lobbied against Campos' recent reforms of its loophole. And in the latest donation cycle, the GGRA donated the maximum \$500 to the Chiu campaign. Other Bay Area food services contributed up to \$5,950.

So the question remains, despite Chiu's posturing against "pay-to play politics"— are these food service companies contributing to Chiu's campaign because he's doing their bidding in opposing the Campos measure and sponsoring an alternative that lets them keep most of the

When Liane Quan, co-owner of SF's Lee's Deli, was asked if the health care legislation was a reason she donated, she said, "Yes, that's one reason." She then hesitated to elaborate why. Members of the Quan family associated with Lee's Deli contributed a total of \$1,000 to the campaign.

Maurizio Florese, an Italianspeaking co-owner of Mona Lisa's Restaurant who contributed \$100. didn't want to talk about his contribution or employee health care. Neither did his wife and co-owner, Filomena Florese, who is also President of Mona Lisa Inc., which manufactures chocolate and pastry products.

In fact, despite leaving messages at seven local restaurants who donated to Chiu, none wanted to talk. But we did finally get ahold of Chiu campaign manager Nicole Derse, who said Chiu has a broad array of supporters and his donations from restaurants had nothing to do with his stance on the Campos legislation.

"There definitely is no correlation at all," she told us. "Any suggestion to the contrary is ludicrous." (Christine Deakers) sfbg

ALERTS

BY CHRISTINE DEAKERS

alert@sfbg.com

WEDNESDAY, OCT. 12

"THE ART OF ACTIVISM"

California Academy of Sciences and Rainforest Action Network celebrate another triumphant year achieving environmental activism. REVEL, an interactive exhibit consists of a four-story forest where attendees can indulge in their epicurean delights on Amazonian libations and organic cuisine. Tickets are on sale for a night to hear inspiring stories, go on a rainforest tour, and dance to the beats of DJL and The Pimps of Joytime. 6:15p.m. — 12a.m. California Academy of Sciences, Golden Gate Park Music Concourse Drive, S.F. www.ran.org

THURSDAY, OCT. 13

PROTEST PRIVATIZATION OF SCHOOLS

The Foundation in Excellence for Education hosts its national summit in downtown SF featuring keynote speakers former Florida Gov. Jeb Bush and Rupert Murdoch, owner of Fox News. On the agenda are topics like "Don't Let A Financial Crisis Go to Waste," urging attendees to push their right-wing agenda for schools. While the event is sold out, US Uncut San Francisco spearheads the rally against these "swindlers & kleptocrats" to take direct action against corporate tax cheats, budget cuts, and to protect public education. Oct. 13 7:30 a.m.- Oct. 14 10 a.m. The Palace Hotel

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INSIDE THE OCCUPATION

With its general assemblies, People's Mic, and chants of 'We are the 99 percent,' OccupySF gains momentum despite a police crackdown

BY YAEL CHANOFF

news@sfbg.com

Thursday morning, in gray seven o'clock fog, about 100 people asleep in front of the Federal Reserve building began to blink their eyes open. The bustling camp that had been there the day before — a small village of tents, tarps and easy-ups, shelves brimming with books, art supplies, and a display of hundreds of signs — was gone. The kitchen and all their food were missing, too.

"Wake up, everyone's gotta wake up. Remember, sit/lie kicks in at seven," urged a few protesters gently, winding their way through the maze of sleeping bags and blankets. No one was in the mood for legal trouble. All the people there, and a few hundred more who had gone home at two and three in the morning, had been a part of OccupySF's first clash with the police.

Someone pushed a cart full of fruit and granola bars. Breakfast. It was the camp's first food donation since the incident, which had ended only four hours before. In the calm morning air, it was clear: the police could confiscate gear,

but they could not stop the protest. It was only the beginning.

To say that OccupySF has grown in the past three weeks does not begin to describe it.

On Wednesday, Oct. 5, the camp was busy, clean, and what organizer Amy O proudly described as "jubilant." Hundreds exchanged ideas, played music, and made signs and art. Two abundant snack tables providing free food to any and all were only the tip of the iceberg; the kitchen was piled so high that organizers had begun turning away food donations.

This scene contrasted starkly to the demonstration's first night. Occupy SF started on Sept. 17, the same day as Occupy Wall Street, as one of the solidarity actions now reportedly numbering over 1,000. About 150 people gathered for the protest that first day and only a handful stayed the night. A week later, there was a devoted group of 10 campers. By Oct. 1, a good 40 people were camping and the kitchen and communications sections were set up. When the police showed up late Wednesday night, camp was 200 strong.

AS LONG AS IT TAKES

Spending time at the camp is addictive. Since my first night, I feel something constantly pulling me back. That night, Oct. 1, the camp was lively and half a block long. A big, hot pot of soup sat on the kitchen stove. Next door, the communications area was populated with organizers busily typing on laptops. The medical tent was next, kept pristine but as of yet untouched—its necessity, nonetheless, was evident after that week's incident in New York when police pepper sprayed a group of young women.

At that point, the San Francisco Police Department had been courteous with OccupySF. They provided escorts on marches and didn't bother the camp.

Soon after arriving, Russell, a friendly 23-year-old from San Diego who has been camping since the first day, greeted me. He told me that there was a Gardening Committee meeting in a few minutes, and I planned to check it out. Next I saw Lesley Moore, 48, an Oakland resident with unrelenting energy and a knack for mediating misunderstandings at meetings.

She carried a clipboard and was compiling a massive list of food, supplies, and every imaginable resource the group might want. I learned that a flood of supporters, eager to donate, had requested info about what the camp needed. She planned to post the list on occupysf. com later that night.

Fifteen people climbed into a tent for the Gardening Committee meeting, keen to begin growing food for the camp. The donations were rolling in, and if there was a project we wanted to do, well, we probably could. We discussed what could grow in the winter and planting more in the spring. The mood was giddy with possibility but a bit uneasy— could we imagine we'd still be here then?

Many participants are determined to stay put. Jreds, a protester who had come from Chico, looked me in the eye and promised, "I'm staying as long as it takes."

When asked his occupation, Jreds replied, "This is our occupation."

After years of foreclosures and unemployment, no wonder so many people are motivated and available to work and sleep at a place like this. Wall Street's unmitigated power has failed to trickle down into economic opportunities for the rest of us, and in this economy, "why don't you just get a job" is starting to sound like "let them eat cake."

As John Reimann, 65, a retired carpenter from Oakland, put it, "I've been waiting 10 years for something like this." He helped start Occupy Oakland last week.

Protester Chris L, who says the community at the camp is the best part about it, also plans to stay indefinitely. Billy Gene Hobbs, a promoter from LA who can often be seen jumping and shouting to keep protest crowds pumped, came to visit San Francisco two weeks ago, found the camp, and hasn't left. Since the police came through, almost 100 more people have joined.

The camp's population is a source of ongoing discussion. Complaints of "too many hippies" usually die quickly when someone actually comes to camp, where the people they're referring to are not the only ones and, moreover, are active and responsible organizers.

Others object that the protest CONTINUES ON PAGE 14 >>

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NEWS



SOME OCCUPYSF MEMBERS RESISTED THE OCT. 5 POLICE RAID BY BLOCKING THE TRUCKS THAT HAD COME TO TAKE AWAY THEIR SUPPLIES. I GUARDIAN PHOTO BY YAEL CHANOFF

CRACKDOWN CAME FROM THE TOP

Mayor, chief agreed to seize protest gear

BY STEVEN T. JONES steve@sfbg.com

The decision to raid the OccupySF protest camp in the middle of the night Oct. 5 was approved by Mayor Ed Lee and Police Chief Greg Suhr — and involved a more aggressive approach to limiting protest activities than authorities in any other major city have undertaken.

Both Lee and Suhr insist that they support the protesters right to free speech. But the raid was more than a modest effort to get a propane stove turned off or to bring food preparation up to health codes.

The move only served to galvanize the movement and increase its numbers. And both police and protesters say they expect this occupation to continue for a long time.

Suhr told the Guardian that the decision to move into the encampment and seize its supplies was made after consultation with the Fire Department, Department of Public Health, and the Mayor's Office. While DPH expressed concerns about food preparation on the site, Suhr said health officials never asked the police to shut the kitchen down. The Fire Department was another story.

"There was open flame, propane, and tons of fuel, near plywood. The Fire Department told us there as a fire danger," Suhr told us. "Deputy Chief Cashman made the call that we would go move the people away from the fuel."

Suhr said Mayor Ed Lee gave the okay to remove public safety hazards, but said the protest itself shouldn't be interfered with. "In San Francisco, protesters are acting within their First Amendment right to free speech and freedom to assemble. While allowing for peaceful protests, we also must ensure that our streets and sidewalks remain safe and accessible for everyone," Lee said in a public statement, although his office has not responded to a list of questions about the decision and its implications.

After all, the tents and other shelters were hardly a hazard to anyone; leaving the activists out in the rain with no tents was, strictly speaking, more of a health issue.

A movement that calls for the indefinite occupation of public spaces to protest corporate greed is bound to continue to cause conflicts with local ordinances and property interests, something that Suhr acknowledged. "We will surgically and as best as possible and with as much restraint as possible try to deal with the hazards while protecting people's First Amendment rights, Suhr said.

He objected to the notion that there was a police crackdown on the protest. "They're occupying it now, and they're probably going to be there was a long time," Suhr said. "We haven't arrested one demonstrator. The only person arrested punched a cop and then threatened to kill him afterward."

But Sup. John Avalos, the one major mayoral candidate to show up during the raid and try to mediate the conflict, said he's disappointed with the city's stance. "This is not the San Francisco that I know. This is not the San Francisco I love. This City has served as a sanctuary for free speech and assembly for generations, and we must protect that legacy," Avalos said in prepared statement that he closed with, "This should be a city for the rest of us — for the 99 percent. I stand with Occupy SF."

Even Suhr said that the SFPD has no intention of removing the protesters from their perch in front of the Federal Reserve, and will continue safeguarding regular OccupySF marches, telling us, "We will continue to facilitate this."

"They got everything out of there so we could start over," Suhr said the encampment's kitchen and other hazards. "This demonstration isn't going away. I think people are justifiably upset by this issue nationally." SFBG





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NURSES AND OTHER LABOR UNIONS HAVE ENDORSED THE OCCUPY WALL STREET MOVEMENT AND JOINED THE OCT. 5 OCCUPYSF MARCH.

GUARDIAN PHOTO BY LUCY SCHILLER

OCCUPY SF

CONT>>

is populated mostly with young people, especially white and male. There is active discussion on how to accommodate people with children as well as people with disabilities.

It seems everyone — including the many people of color, folks of all ages, and disabled people who have been organizers and participants in the movement — shares the view that oppressive institutions work hand in hand with the corporate corruption and power that the movement strives to end.

THE PEOPLE'S MIC

Camp life is dotted with calls for the People's Mic, a tool developed at Occupy Wall Street, where using bullhorn or speakers is illegal. When someone yells "Mic check!" the crowd echoes in response. The person speaks his piece, sentence by sentence, as the crowd repeats. If a few people nearby can hear him, everyone can. For better or for worse, it tends not to amplify ideas people don't have much taste for; at a recent meeting, when someone insisted that people who had been foreclosed on were greedy and foolish, the People's Mic's volume faded fast.

The People's Mic requires no electricity, discourages rambling, a brilliant improvisation. But the central feature of Occupations throughout the country is the General Assembly. OccupySF has been holding General Assemblies every day at camp at 6 p.m. and on Saturdays at noon in Union Square. In the past week they have consistently boasted a couple hundred participants daily, but continue to practice consensusbased decision-making and participatory democracy. They're long and

often frustrating, but for many, as a standard rallying cry insists, "This is what democracy looks like!"

Many have stepped up at meetings to say that too many men, too many white people, or simply too many of the same voices are being heard. Solidarity efforts like Occupy the Hood, which declares the vital need that people of color make decisions and organize in and along with the occupations, have surfaced nationally.

On Oct. 5, after about 700 people marched on the Financial District with OccupySF, the General Assembly was particularly well attended. It was peppered with invitations and expressions of solidarity, conveyed by representatives of groups from throughout the Bay Area.

The week's schedule slowly filled: Thursday's anti-war march, the next day's teach-in with activist Miguel Robles, a 7 am "Wake Up Action" with Unite-HERE Local 2 on Oct. 10, and plans to coordinate with the LGBT rights group Get Equal for a National Coming Out Day action the next day.

Carolyn DeRoo, a brightly charismatic BART station agent, reveled in the whoops and cheers when she announced that Amalgamated Transit Union Local 1555, the union that represents BART workers, had just voted to endorse Occupy SF. "I got an hour off work today so I could be in the march," said DeRoo.

She expressed concern over the lack of coherent messaging, hoping it wouldn't hurt the movement. "I was about to get on a plane to New York because of how badly I wanted to be a part of it," she said. "I'm so glad it has started in SF."

CONTINUES ON PAGE 16 >>

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OCCUPY SF

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THE COPS ARRIVE

But on that fateful night, Oct. 5, meeting ideals were strained. Hightension and often angry debate filled the hours between being warned of police action and its onset, making consensus difficult. Some wanted to take down the camp, unable to risk arrest. There were campers from all walks of life present, including some homeless folks and travelers who would risk losing all or most of their possessions if the police confiscated them. Others didn't want to see the camp's growth stunted due to police intimidation.

Dierdre Anglin, 40, an Oakland resident who works in the nonprofit sector, was particularly calm amongst the chaos. "I think the energy got a little high," she said, as protesters ran around taking down tents and preparing for the imminent police confrontation. "But we have decided to take the stance and to stay here."

She added, "I personally feel that they are not going to do anything because it would make the police look quite bad. There's a lot of support for us."

Anglin's prediction about the cops' actions, if not their public relations consequences, was mistaken. Police marched in around 1 am, and Department of Public Works employees began to fill their trucks with camp materials.

Billy Gene, ever energetic, raced to lie down on the street in front of trucks and was dragged away, yelling "Don't be mean!" at police. Many sat and stood in front of trucks. Others could be seen shaking their heads at colleagues' verbal attacks and murmuring, "that isn't nonviolent."

There was no property damage or physical violence on the part of the protesters, although one man was arrested for allegedly punching an officer in the face, which both sides cast as an aberration that didn't reflect the tenor of the standoff.

At 3 am, protesters surveyed the damage. An organizer addressed the group: "We're still here, and it's time to rebuild." The camp received a donation of blankets and sleeping bags at four o'clock that morning. At five, a small jam session and dance party broke out.

Police have since provided information on how to retrieve confiscated materials, and Police Chief Greg Suhr told us they've been actively trying to facilitate getting people their stuff back and allowing the occupation to continue (see accompanying article for more from Suhr).

In the days since, the mood has again turned jubilant. On Thursday afternoon, Oct. 6, about 120 people were gathered at the camp. Signs ranged from "student loan debt is slavery" to "grannies against war." The next night, the mass of people had increased, and with it the group's creativity. Protesters could be seen pedaling a stationary bike connected to a battery, powering laptops.

As the sun set Friday, 300 people at camp looked west. They erupted in cheers as a 500-person anti-war demonstration marched onto the site. Market between Main and Embarcadero was shut down as protesters rallied and then held General Assembly. A dozen police lined up near the sidewalk; one told me they were separating OccupySF from the march. The next second,

AT 3 AM, PROTESTERS **SURVEYED** THE DAMAGE. **AN ORGANIZER** ADDRESSED THE **GROUP: "WE'RE STILL** HERE, AND IT'S TIME TO REBUILD."

the "march" erupted in chants of "We are the 99 percent," the Occupy movement's signature rallying cry. Attempts to divide were futile.

That the movement has no "one message" has in many ways worked to their advantage. It seems hundreds of thousands of people with varying issues and concerns can all agree that an elite class, embodied by Wall Street, has far too much power and money, and that the people must unite against the sorry state of this system. As I looked in the officers' eyes, I wondered how long even their disconnect from the protesters will last. Most are, after all, the 99 percent too.

After the General Assembly held the street for an hour, police requested that they please move to the sidewalk. A consensus vote decided to oblige. An assembly member proclaimed, words booming with the roar of the People's Mic, "Let us remember that we took this street, and we could have held it if we wanted to."

This is the kind of power many haven't felt in a long time. And I get the feeling that no one intends to relinquish it any time soon. sfbG











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HERBWISE

FEDS CRACK DOWN

BY STEVEN T. JONES

steve@sfbg.com

HERBWISE Reversing its previous pledge to abide people's rights to legally obtain medical marijuana in California and the 14 other states that have legalized it, the Obama Administration has launched a crackdown on the industry using several different federal agencies.

During an Oct. 7 press conference in Sacramento, California's four U.S. attorneys announced their intention to go after the industry with raids on large-scale growing operations and big dispensaries and civil lawsuits targeting the assets of people involved in the cannabis business.

"We want to put to rest the notion that large marijuana businesses can shelter themselves under state law," Melinda Haag, the U.S. attorney for Northern California, based here in San Francisco, said at the press conference.

That pronouncement is just the latest in a series of federal actions against those involved with the production and distribution of California's top cash crop, an industry that the California Board of Equalization estimates to be worth about \$1.3 billion annually. Sources in the medical marijuana business say the crackdown began quietly this summer.

Hundreds of dispensaries and other medical marijuana operations had their bank accounts shut down after the Treasury Department contacted their banks and warned them of sanctions for doing business with an industry that remains illegal under federal law. The Internal Revenue Service last month also notified many large dispensaries — including Harborside Health Center in Oakland, the largest in Northern California — that they cannot write off normal business expenses and must pay a 35 percent levy on those claims going back for three years.

Harborside's Steve DeAngelo told us that would put Harborside — or any company with high overhead costs — out of business. "This is not an effort to tax us, it's an effort to tax us out of existence," he said, noting that Harborside paid the city of Oakland \$1.1 million in taxes this year.

In addition, the Department of Justice recently began sending 45-day cease-and-desist letters to hundreds of dispensaries around the state, including at least two in San Francisco, warning the clubs and their landlords that the operations violate federal law and could be subject to federal laws on the seizure of assets from the drug trade.

"It's a multi-agency federal attack on patients' access to this medication," DeAngelo said. "It's going to drive sick and dying patients back out onto the street to get their medicine."

Haag claimed the state's medical marijuana laws, which California voters approved back in 1996, have been "hijacked by

IT'S A MULTI-AGENCY FEDERAL ATTACK ON PATIENTS' ACCESS TO THIS MEDICATION

STEVE DEANGELO
HARBORSIDE HEALTH CENTER

profiteers." Yet both local officials and people in the industry say that characterization is ridiculous, and that the federal government's new stance will destroy an important industry — one that is very professional and well-regulated in San Francisco — and send legitimate patients back into the black market

"I think it's a step in the wrong direction and counter-intuitive to the Obama Administration's contention that he would respect state's rights," said Sup. Ross Mirkarimi, who authored groundbreaking legislation regulating San Francisco's two dozen dispensaries, a system that he said "is working well... But now the federal government is pulling the rug out from under us."

Shortly after taking office in 2009, the Obama Administration released the "Ogden memo," written by Deputy Attorney General David Ogden, stating the federal government would respect the

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rights of states to legalize and regulate medical marijuana. It was seen by cannabis activists as a sign that Obama was de-escalating the war on drugs, at least as it applied to marijuana.

But in June of this year, the DOI release the "Cole memo." by Deputy Attorney General James Cole, which it said "clarifies" the Ogden memo. In fact, it reversed the position, stating unequivocally that federal marijuana prohibition prevails and "state laws or local ordinances are not a defense to civil or criminal enforcement of federal law with respect to such conduct."

"They're bringing the hammer down," said David Goldman, who works for Americans for Safe Access and sits on San Francisco's medical marijuana task force. "This is not U.S. attorneys doing this on their own, this is coming from the top levels of the DOJ."

Actually, Goldman and others suspect it goes even higher than that, right to Obama and his political team, who appear to be making a calculation that cracking down on medical marijuana is a good move before an uncertain reelection campaign.

"It's political. It's all about Obama appealing to the middle to win reelection," Goldman said.

"I don't think there's any rational basis for what's going on. It was clearly a political calculation," DeAngelo said. "Why do they think it's better for patients to buy their medicine from the black market?"

He said the crackdown will bolster the Mexican drug cartels, destroy a thriving industry that provides jobs and pays taxes, hinder efforts at better quality control and growing conditions (see "Green buds," Aug. 16), and waste law enforcement resources to seize and destroy a valuable commodity.

"It's a policy with all downsides and no upsides," DeAngelo said.

Mirkarimi said that this crackdown could finally force cannabis activists to take on the federal prohibition of marijuana directly: "Bottom line, marijuana is the United States needs to be reformed so it's not a Schedule 1 drug," referring the federal government's conclusion that marijuana is a dangerous drug with no medical applications.

But for now, DeAngelo said the industry will fight back: "We will fight it in the legal system, we will fight it in the court of public opinion, and we will appeal to Congress." sfbG





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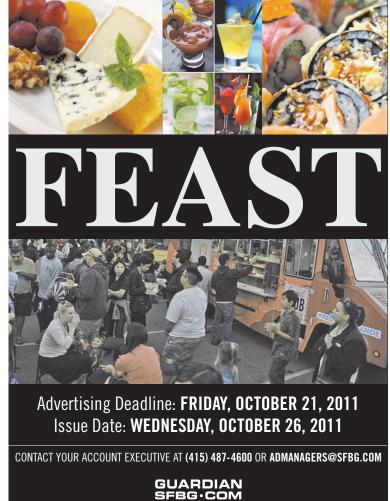
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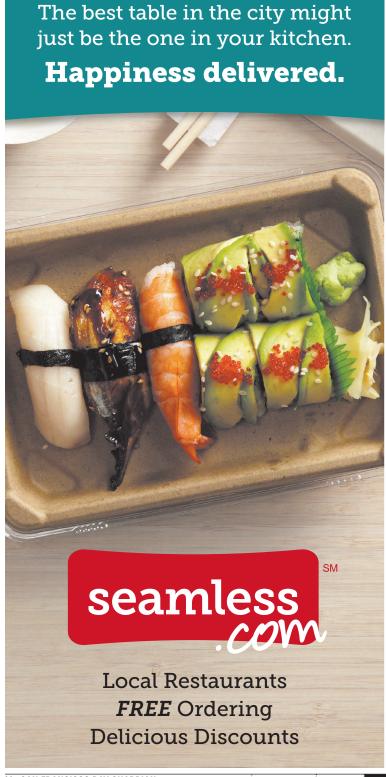


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SEAFOOD PANCAKES FROM MANNA (LEFT) AND AATO'S POSH DINING ROOM — SIGNS OF A KOREAN FOOD RESURGENCE? I GUARDIAN PHOTOS BY VIRGINIA MILLER





KOREAN WAVE

BY VIRGINIA MILLER

virginia@sfbg.com

APPETITE Growing up partly on the East Coast (New Jersey) with close Korean friends exposed me to the pleasures of kimchi and burning hot ssamjang (a Korean hot sauce) early in life. In Flushing, Queens, I savored endless incredible Korean restaurants, often filled only with Korean customers. I was first hooked on those crispy, comforting Korean pancakes, pajeon, and my fondness for the cuisine grew from there.

Although more than 30 percent of our city's population is of Asian descent, our Korean community is not as large as that of LA or NYC, which could be why we're less the Korean food Mecca those two cities are (despite our abundance of Korean BBQ joints, that is). But there's been a recent wave of Korean openings I can only hope will signal a robust Korean dining catalog in our future. The more bulgogi and bibimbap in this town, the better. While I usually find less to love at places mixing cuisines, like the Tenderloin's new Ahn Sushi & Soju serving both Japanese and Korean food, here are three recent openings that show promise... and none are Korean BBQ.

OTAA <

Aato, a new "Korean fusion" restaurant in the Marina, is an unexpected oasis on busy Lombard Street. Owner Jennie Kim grows herbs in potted plants by a little front patio strewn with white lights. Despite a pricier menu than one typically sees in Korean eateries (\$12–\$15 for starters, \$13.50–\$25 for entrees), Aato does things differently, apparent from chandeliers in the surprisingly elegant dining

room to the use of locally grown, organic ingredients (though common-as-day in SF, unusual for local Korean spots). Initial highlights include ssam, which literally means "wrapped" in Korean. There are three versions served with rice, kimchi, veggies and rice paper wraps. My gut pushed me straight to eel ssam, but Kim talked me into hangbang (Herbal) bo ssam. I wasn't sorry. The tender, steamed pork is aromatic and nuanced with herbs. Man-du Korean dumplings are delicately pan-fried, plump with kimchi and shrimp, an exemplary appetizer. Jab-chae is traditional sweet potato noodles stir-fried with beef and seasonal veggies. Weekend brunch intrigues with the likes of eggs with "Korean-style" hash browns,, man-du dumpling soup, and a fritatta with tobiko, salmon, avocado, and cheese.

1449 Lombard. SF. (415) 292-2368

NΔN

Japantown's Nan works for two reasons: it's a minimalist, airy space, with an extensive menu that tends slightly toward creativity. Skewers of pork belly and BBQ beef abound, alongside rice bowls, bibimbap and rice cakes. Seafood pajeon is not the perfection it is at Manna (see below), but bulgogi beef mixed with wheat noodles utterly satisfies, particularly with Asian beers on tap. 1560 Fillmore, SF. (415) 441-9294

► MANNA

Manna offers a clean, friendly dining room in the heart of the Inner Sunset. It serves a number of Korean classics with varying iterations among their 44 dinner menu items. There are diverse versions of bibimbap, short ribs, and stews. Manna also fries up a buttery seafood pajeon (Korean pancake), loaded

with leeks, scallions, mini-shrimp, and squid — one of the best I've ever had.

845 Irving Street at 10th Ave., SF. (415) 665-5969

► OTHER RECOMMENDED (BUT NOT NEW) KOREAN STOPS:

I adore Toyose (3814 Noriega, SF. (415) 731-0232), a humble hangout in a garage with Korean bar style food like spicy chicken wings, washed down with sojus and Korean beers. First Korean Market (4625 Geary, SF. (415) 221-2565) is a tiny Korean market with kimbap, sushi/maki-style rolls. Head to To Hyang (3815 Geary, SF. (415) 668-8186) for raw beef salad — a hefty beef tartare-style beef dish topped with an egg - and other homestyle treats from Mom, whose daughters run the front of the house. Korean tacos are playful and cheap at John's Snack and Deli (40 Battery, SF. (415) 434-4634) in the Financial District, and the Seoul on Wheels truck (www.seoulonwheels.com) which can be found at Off the Grid (www.offthegridsf.com).

Wonderfully worn HRD Coffee **Shop** (521 3rd Street, SF. (415) 543-2355) a humble Korean-run sandwich shop in SoMa, serves a hefty spicy pork kimchi burrito. Arang (1506 Fillmore, SF. (415) 775-9095) on Lower Fillmore serves a heartwarming seafood bibimbap with octopus and shrimp. A "fusion" place that really does work, and that is one of the Richmond's best restaurants overall, is Namu ((439) Balboa, SF. 415-386-8332), offers Korean fried chicken and ever-popular Korean beef short rib "tacos" on nori (seaweed), which is also sold at the Ferry Plaza Farmers Market on Thursdays and Saturdays. sfbg

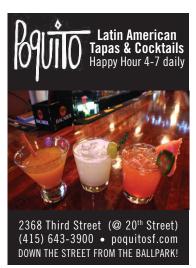
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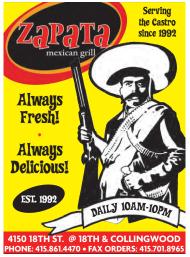




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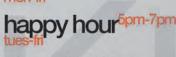


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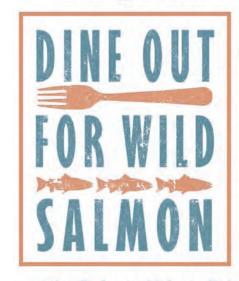
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FOOD + DRINK: CHEAP EATS (S) (S) (S) (S)

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le.chicken.farmer@gmail.com

CHEAP EATS One of the first things I did when I got back was I got on the football field.

"Welcome back," said the referee. "Welcome back," said the other team's captain. And she called "red" and it was red so we'd lost the toss.

"Good luck," their captain's aid to me.

"Good luck," I said.

The ref said good luck to both of us and just like that — after three months in cars, planes, small dark hotel rooms and foreign countries, but mostly cars — I was back where I belong: on defense.

I love defense because it's got more dirty work than glory. You have to do things like "dig in," "cover," and "bend-don't-break" while the offense is basically sticking it to you.

And, as if that weren't sexy sounding enough, on my particular San Francisco Women's Flag Football League team, the defense scores more often than the offense. This season, for example, to date, our defense has outscored our offense 2-0. That's after four games, mind you. We have scored a grand total, in four games, of exactly one safety!

My first game back ended in a

"Good game," we all said to the other team, and they said to us, and you know what? It was! Except from a fan's perspective, probably, it was a great game. I love 0-0 ties.

Out of habit, I went to Benders. Coach couldn't make it because she was helping people, so it was just me and Hedgehog and Earl Butter. The big idea being to drink the beer, eat tater tots, and just generally watch baseball; but Benders was only cooperating on one of those fronts. Something goofy was on TV. The kitchen wasn't open.

We started walking toward the Phoenix, and at roughly Mission Street I remembered about Giordano Brothers taking over Ti Couz's spot on 16th and Valencia. Remember? I even told you about it from the road and promised to check it out for myself as soon as I was back.

Which I forgot. Then remembered. So, OK ... so, Giordano's. Yeah yeah, the all-in-one sandwiches with French fries and cole slaw in them, a la Primanti Bros. in Pittsburgh. But mostly we were interested in the pierogi. Because

there aren't a lot of places in San Francisco, let alone the Mission, to get a plate of pierogi.

We got a large combo: two regular old potato ones, two sweet potato ones, and two with serrano peppers and cheese — and potatoes. And those two were of course the best. But we had to advocate for them because at first there were only potato and sweet potato ones.

Hedgehog was already all a-bristle over they didn't have Yuengling beer. Although, technically, the problem was that they did have a neon sign saying Yuengling, but didn't have the beer. The sign was just for atmosphere.

So when she realized there were only two kinds of pierogi in our three-kind-of-pierogi combo plate, she had a little talk with the waiterguyperson, who had a little talk with the kitchen, who had a little talk with the butter and onions, then brought us two more pierogi. With serrano peppers and cheese, and they were delicious.

Earl Butter was beside himself with comfort and joy. He kept talking about how happy he was just to be out of his apartment. And I've been in his apartment. The TVs are not as big.

We had Sunday night football in one eyeball, and baseball playoffs in the other. I'm not so sure about the sandwiches though. I had promised Hedgehog, based on a visit to North Beach five years ago, that Giordano's was better than its inspiration, Primanti's, on a strictly sandwich-y level. My argument was that their French fries were better and the cole slaw was fresher, and while those facts may be true, in themselves, the problem is that putting French fries and cole slaw inside a sandwich with the meat and the cheese is just a flawed idea to begin with. Beyond the good ol' goofy sportiness of it, I mean, you are left with a mouth full of pretty much starch.

The kielbasa was good, but lost in the rest of it all. And I like to dip my fries into things.

Ketchup. Hot sauce. sfbG

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SATURDAY, OCTOBER 15TH

Empire of the Sun

Cut Copy Death From Above 1979

Chromeo Dizzee Rascal

Flying Lotus

Buraka Som Sistema

Battles . The Naked & Famous

/ YACHT & Shabazz Palaces

Aloe Blace & Geographer



SUNDAY, OCTOBER 16TH

Death Cab for Cutie

Explosions in the Sky

Beach House . The Hold Steady

Stephen Malkmus & The Jicks

Friendly Fires & St. Vincent

The Head and The Heart

Wild Beasts Warpaint

The Antlers Thee Oh Sees

Weekend



















WEDNESDAY 10/12

EMA

"Fuck California. You made me boring," South Dakota-born Erika M. Anderson declares defiantly on "California," the breakout single from her cathartic, crushing first proper release, Past Life Martyred Saints (Souterrain Transmissions, 2011). I find that hard to believe. Not the bit about our fair state — living in LA made me about as interesting as an insurance seminar. But the notion that anything could make the person who created this album boring seems completely implausible. An emotional haymaker of an album, the only thing less tedious than the ex-Gowns singer's lyrics — dealing with topics like self-mutilation, drug addiction, violence, and sex with stunning, often uncomfortable clarity and candor — is her exceptionally versatile musical palette. Anderson tosses touches of drone, punk, indie, folk, and noise rock into a sonic stew that veers as wildly as her moods. If this is what a boring EMA sounds like, I shutter to think what an engaged one could do. (Dan Alvarez) With Sister Crayon and Alexis 8 p.m., \$12 The Independent

628 Divisadero, SF (415) 771-1421 www.theindependentsf.com



WEDNESDAY 10/12

MARY ROACH

Booksmith

1644 Haight, SF

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www.booksmith.com

There goes Oakland's Mary Roach, delving into the scientific questions we all ponder (and some we're not smart enough to think of). In the past, she's brought readers on her fringe forays into sex, dead bodies, and the afterlife. Her latest book, Packing for Mars, explores the weird, the unsavory, and the absurdity found in astronaut space exploration and on-earth preparation. What are the health risks associated with cramped space shuttles without showers? What does dispelled urine look like in space? In Packing, named the 2011 selection for One City One Book: San Francisco Reads, Roach provides the answers in grisly and entertaining detail.(Kevin Lee) 7:30 p.m., free



THURSDAY 10/13

"FLIGHT OF POETS"

Does a pinot grigio complement Matthew Zapruder's charismatic poems, or would a spicy zinfandel? How about Jane Hirshfield's disciplined lines and forceful resolutions, do they call for a bold merlot? Wine steward Christopher Sawyer puts these questions to rest at "Flight of Poets," LitQuake's poetry reading and wine bash, curated by Tess Taylor and Hollie Hardy. Sawyer matches a wine with each of the evening's poets, including Gabrielle Calvocoressi, Robert Polito, Rachel Richardson, and C. J. Sage in addition to Zapruder (Come On All You Ghosts, 2010) and Hirshfield (Come, Thief). In the words of Charles Baudelaire: "It is time to be drunk!" (James H. Miller) 7 p.m., \$15 Hotel Rex



THURSDAY 10/13

DANIEL FRANCIS DOYLE

When his band broke up in 2005, Austin, Texas's Daniel Francis Doyle needed a quick fix for performing live. He began experimenting with guitars duct-taped to amps and quickly evolved into a noisy force to be reckoned with. The one-man music machine uses a loop pedal, drum kit, and headset microphone to make a ruckus that's frenetic, exhausting, and surprisingly melodic. After developing a respectable body of solo work, he's come full circle — writing and performing with a backing band as well. Catch him shredding solo and showcasing collaborative work in a single funfilled evening at Club Paradiso. (Frances Capell)

With Colored Girls, Clarissa, and Hazel's Wart 8 p.m., \$5 Club Paradiso 2272 Telegraph, Oakl. (510) 735-9095 www.disloung.com

THURSDAY 10/13

"DOC"

Novelist Paul Auster called him "a ravaged, burnt-out writer who had run aground on the shoals of his own consciousness:" Norman Mailer said he wanted to be "dictator of the world." At any rate, everyone who knew H.L. "Doc" Humes agreed that he was a genius. Co-founder of The Paris Review, and author of two lauded political novels, Doc was integral to New York's literary and jazz scenes in the 1950s. However, in the 1960s, Doc plunged into madness and paranoia, started ranting about government conspiracies, and gave up writing altogether. Doc (2008) is the documentary directed by his daughter, Immy. With interviews with Auster, Mailer, Timothy Leary, and others, the film traces the life and times of this eccentric genius. (Miller)

7:30 p.m., \$12 Oddball Film+Video 275 Capp, SF (415) 558-8112 info@oddballfilm.com



THURSDAY 10/13

ENSLAVED

Musical evolution can be risky. For every storied success, there's a fan-alienating failure. Thankfully, Enslaved belongs in the former category. Though begun in 1991 as a traditional Norwegian black metal outfit, the Bergen-based band gradually began introducing textural flourishes, epic, narrative arrangements, and tasteful clean singing. Now they rank among the most fascinating, progressiveinflected extreme metal bands in the business. Headlining a full American run should show off the quintet at its enveloping best — who says songs about Vikings can't be psychedelic? Haunting, costumed buzz band Ghost had to drop off the bill due to visa issues, but Enslaved's copious talent should staunch all complaints. (Ben Richardson)

With Alcest, Junius, and the Swizard 7:30 p.m., \$17 Slim's 333 11th St., SF (415) 255-0333 www.slims-sf.com

FRIDAY 10/14

JEFFREY EUGENIDES

It's been nine long years since the publication of Jeffrey Eugenides' ambitious, Pulitzer winning epic, Middle Sex (2002), and eighteen years since his stunning debut, The Virgin Suicides (1993), which makes the author's new novel, The Marriage Plot, without a doubt one of the most anticipated of the decade (by those who have a good memory anyway). The Marriage *Plot* probes the lives of three Brown University seniors in the 1980s - Mitchell, Leonard, and

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562 Sutter, SF

(415) 440-4177

www.litquake.org

PICKS

Madeline — and the love triangle that emerges between them over the course of one year. At this free event at Books Inc., Eugenides (at long last) reads from his new novel. (Miller)

7 p.m., free Books Inc. Opera Plaza 601 Van Ness, SF (415)-776-1111 www.litquake.org



FRIDAY 10/14

FRANK TURNER & THE **SLEEPING SOULS**

It comes as no surprise that British folk-punk singer-songwriter Frank Turner is rapidly ascending as a cult hero here in the States. Though he often references geography, you don't have to be from Winchester to identify with the punk poet's themes of mortality, self-deprecation, and living life to the fullest. Prior to the release of his fourth album England Keep My Bones (Epitaph), Turner toured North America, completely selling out every date. Now the hardcore singer turned folk-troubadour returns to San Francisco with backing band the Sleeping Souls for a rowdy, beer-soaked night to remember. (Capell)

With Andrew Jackson Jihad and Into It. Over It. 8:30 p.m., \$16

333 11th St., SF (415) 255-0333 www.slims-sf.com

Slim's

SATURDAY 10/15

"AN AFTERNOON OF **SOCCER CULTURE"**

Soccer fans — football fans elsewhere in the world — might know Simon Kuper thanks to his Freakonomics-styled best-seller Soccernomics. In his latest, Soccer Men, the veteran sports journalist compiles the profiles he's written over the past 15 years for papers

like the Financial Times and the Times of London. Though the chapter titles are a superstar roll call (Messi, Rooney, Drogba, etc.), there's no fawning here; instead, Kuper offers thoughtful, witty insights into what makes a particular player (or coach) valuable, distinctive, or well-liked (or hated) by the masses. He hits up local footy hotspot Edinburgh Castle to discuss "the beautiful game" with San Francisco author Alan Black (The Glorious World Cup). Only 970-something-ish days until Brazil 2014! (Cheryl Eddy)

3 p.m., free Edinburgh Castle Pub 950 Geary, SF (415) 885-4974 www.castlenews.com



SATURDAY 10/15

"THE HULA SHOW"

A sort of armchair travel, Na Lei Hulu I Ka Wekiu's The Hula Show 2011 stops in India, Samoa, Turkey, Spain, and Wai'anae, blending traditional and contemporary forms of hula. The group brings the art back to California with a suite of chants called Hanohano Kapalakiko, which illustrate the bond between Hawaii and San Francisco. Following opening weekend of The Hula Show, performances on Oct. 22 and 23 feature guests from the Golden Gate Men's Chorus. If you can't make the trip to Hawaii this month, pick up a one-way ticket to The Hula Show, for a small taste of the culture. (Julie Potter) 8 p.m. also Sun/16, 4 p.m., \$35-\$45 Palace of Fine Arts Theater 3301 Lyon Street, S (415) 392-4400

SATURDAY 10/15

www.naleihulu.org

JFK OF MSTRKRFT

Jesse F. Keeler, perhaps better known as JFK to fans of



DJ Morale

9:30 p.m. Doors, \$20 Mezzanine

NEVER

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www.mezzaninesf.com

SATURDAY 10/15

NEVER KNOWS

A Korg-load of brainiacs are still making techno in this town (yay!). But how many of those brainiacs are merely getting in the way of their machines? "There's something beautifully pure about techno. Too pure. That pristine, precise sound needs to be undermined, soiled and sullied. Electronic dance music usually relates a narrative that is predictably written. The only way I see

out of this trap is to be more of a mediator between the machines as they each take turns telling their own side of the story: sometimes harmonious, sometimes revelatory, often conflicted." That's Marc Kate (a.k.a. Silence Fiction. a.k.a.Husband), one of SF's more vital underground fixtures, whose latest, kind of spooky incarnation as Never Knows channels a tasty bank of live equipment as it folds old-school goth atmospheres into sweeping techscapes. Ensorcel much? Strap in for his debut at the essential, experimental monthly O.K. Hole party. (Marke B.) With Water Borders and Total Accomplishment

9 p.m., \$5 Amnesia 853 Valencia, SF. (415) 970-0012 www.amnesiathebar.com



TUESDAY 10/18

OPETH

Iconoclastic. Idiosyncratic.

Inimitable. Whichever "i"-adjective you prefer, Opeth has long occupied its very own metal subgenre, blending limber, tuneful death metal with progressive excursions and mournful clean singing. Despite melodic accomplishments, the music was often quite heavy, which is why Heritage, the band's brandnew album, came as a surprise. Largely abandoning distorted guitars, Opeth perplexed critics and fans by releasing a fullfledged 70's prog album, leaning heavily on organ parts and mastermind Mikael Âkerfeldt's dulcet vocals. A national tour should help head-scratching headbangers embrace Opeth's new direction, combining King Crimson-style epics with the band's blast-beaten back catalogue. (Richardson) With Katatonia

8 p.m., \$27 The Warfield 982 Market, SF

(415) 345-0900

 $www.thewarfield the atre.com~{\bf sfbg}$

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over



A DECADE OF DOCFEST

Gamers, rappers, heroes, and more at SF's quirkiest festival

BY CHERYL EDDY

cheryl@sfbg.com

FILM The San Francisco
Documentary Film Festival, now
in its 10th year, is probably my
most-anticipated local film event.
One of my favorite docs of all time,
Cropsey, first crossed my path at the
2009 fest. This year, I didn't even
try to come up with a coherent
theme or find one film to focus on
— I just started grabbing titles and
watching as many of them as possible. It's been a gluttonous feast of
true stories, friends. Short takes follow, with more online at Guardian
blog Pixel Vision.

ECSTASY OF ORDER: THE TETRIS MASTERS

(Adam Cornelius, U.S., 2011)

I can't think of anything more boring than watching someone else play a video game. Especially Tetris. The goofy, good-natured Ecstasy of Order skirts that basic dilemma by focusing on its subjects, all contenders at the 2010 Classic Tetris World Championship. Most everyone involved was a full-on teenage geek back in gaming's early days; now, with years of experience under their belts, they're far more skilled and (for the most part) way less dorky. Trouble is, there's no villain — unlike 2007's mighty The King of Kong (an obvious inspiration here), a film elevated by its epic good-vs.-blowdriedevil central conflict. By contrast,

Ecstasy's crew is comprised of friendly misfits who seem to genuinely enjoy playing against each other; without much drama, the stakes don't seem as high.

Oct. 23, 12:30 p.m., and Oct. 25-26, 9:30 p.m., Roxie.

THE FURIOUS FORCE OF RHYMES

(Joshua Atesh Litle, France/Germany/U.S., 2010) San Francisco native Joshua Atesh Litle's vivid, cross-cultural study of contemporary hip-hop offers ample examples of how and why, as one German rapper says, music has become "an international language for those without voices." After a brief recap of hip-hop's Bronx, NY origins, the film jets to Paris and Berlin, the West Bank and Israel, and Dakar, Senegal, highlighting performers who rhyme about social injustice, political unrest, racism, immigrant struggles, and other issues affecting their daily lives. Kinda makes you sorry that mainstream American hip-hop has become so superficial and swag-obsessed. Fri/14 and Oct. 20, 9:30 p.m., Roxie; Mon/17, 9:30 p.m., Shattuck.

HOLY ROLLERS

(Brian Storkel, U.S., 2010)
For a time, one of the most successful card-counting outfits in America was "the Churchteam," a group of 20-somethings who mapped out a businesslike way of relieving casinos of millions of dollars. Two managers trained a pack of players, who would then travel

to Las Vegas and other places, armed with stacks of bills (contributed by investors) and the cojones to cheat until they were "backed off" from the blackjack table. (As 2009's The Hangover, excerpted here, points out, counting cards isn't illegal — it's merely "frowned upon.") Neat story, but the real hook here is that the Churchteam was comprised almost entirely of practicing Christians; their shared faith insured that nobody would steal from the team's profits. (Of course, when the team started losing, and theft was suspected, all eyes fastened upon the single non-Christian in the pack.) The fast-paced Holy Rollers tends toward the highly enjoyable, but the Churchteam members are so selfsatisfied that they prove difficult to root for at times. Holy smugness, bro!

Sun/16 and Oct. 20, 7:15 p.m., Roxie; Tues/18, 9:30 p.m., Shattuck.

SCENES OF A CRIME

Grover Babcock and Blue Hadaegh, U.S., 2011) Scenes of a Crime proves that "good cop/bad cop" interrogation techniques are used in the real world, not just crime films. It also affirms, distressingly, that the American justice system often travels through murky waters. When a baby dies under mysterious circumstances, his father is taken into custody; after an epic interrogation, he confesses to causing his child's death, complete with a harrowing demonstration. At his

trial, experts argue over the medical evidence, but the police-station videotape remains the case's most pivotal factor. Was the father guilty, or did he deliver a false confession, egged on by the cops' manipulative questions? The verdict says one thing; after watching *Crime*, you may believe another.

Oct. 22, 12:30 p.m., and Oct. 24, 9:30 p.m., Roxie; Fri/14, 2:45 p.m., Shattuck.

WITH GREAT POWER: THE STAN LEE STORY

(Will Hess and Nikki Frakes, U.S., 2011) DocFest's closing-night film defines "hagiography," but if you don't love Marvel Comics maestro Stan Lee, you might not have a pulse. Basically everyone ever associated with a Lee-based project (movie stars, directors, artists) pops up to fawn over the 88-yearold dynamo, but most delightful is the man himself, a hilarious, heartfelt character who has clearly spent his entire adult life working at a job he loves, influencing and entertaining millions along the way. With Great Power doesn't quite come out and say it, but I will: he's a real-life superhero. Oct. 23, 9:30 p.m., and Oct. 27, 7:15 p.m., Roxie; Oct. 20, 9:30 p.m., Shattuck.

THE WOODMANS

(Scott Willis, U.S., 2010)
Francesca Woodman jumped off a building in 1981 when she was 22, despondent over the fact that her photographs hadn't found a niche in New York's competitive

art world. She was no stranger to competition — she'd grown up with a parents who placed art-making above all other obligations. Fast-forward to the 21st century, and Francesca remains the most-acclaimed Woodman; her haunting black-and-white photos, often featuring the artist's nude figure, have proven hugely influential in the realms of both fine art and fashion. She was, as the San Francisco Museum of Modern Art website says (an exhibit of her work opens Nov. 5), "ahead of her time." Scott Willis' documentary features extensive interviews with her parents, George and Betty, and to a lesser extent Francesca's brother, Charles (also an artist); the film is both Woodman bio and incisive exploration of the family's complex dynamics. Most fascinating is Charles, who remarks of his daughter's posthumous success, "It's frustrating when tragedy overshadows work." But after her death, he took up photography, making images that resemble those Francesca left behind. Sat/15, 7:15 p.m., and Oct. 22, 12:30 p.m., Roxie; Sun/16, 12:30 p.m., Shattuck, sfbG

SAN FRANCISCO DOCUMENTARY FILM FESTIVAL

Oct 14-27, \$11 Roxie Theater 3117 16th St, SF Shattuck Theatre 2230 Shattuck, Berk www.sfindie.com

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Anup Mathew Thomas | Light Life, 2005 | Courtesy of the artist

NEW CONTEMPORARY ART OF INDIA

OPENING NIGHT PARTY

Fri, Oct 14, 9:30PM-12:30AM, YBCA Grand Lobby

\$5 in advance; \$7 at the door; FREE for YBCA members

From the people who brought you Big Idea nights, join your fellow nocturnal revelers at YBCA as we celebrate the unveiling of *The Matter Within* with performances and dancing lessons from the Non Stop Bhangra crew, an interactive *rangoli* ceremony with Monica Henderson, and "Cadre," a *Matter Within*-themed smartphone game designed by the gaming geniuses at Groundcrew!







Yerba Buena Center for the Arts / 701 Mission St (at 3rd), San Francisco / 415.978.ARTS / www.YBCA.org

Saturday & Sunday

October 15 & 16, 11am-6pm

Weekend 3 of 5

SF Open Studios, ArtSpan's largest program, now in its 36th year, invites over 60,000 visitors into artists studios city-wide during the entire month of October. Use this map to plan your self-guided tour of studios in the Bayview, the Tenderloin, SOMA, Potrero Hill

The South of Market Artists Coalition (SOMAC) will be providing visitors to SOMA a free ride on the El Volado bus on Saturday, October 15, 12-5pm. The bus will make a circuit of eight stops in SOMA near 100 artist studios, parking, and public transportation. Copies of the SF Open Studios Guide will be available on board as well! For the complete route visit www.somac-sf.org

Join ArtSpan at the Public Reception for the SF Open Studios Exhibition, featuring free admission, your favorite food trucks, and prizes for all ages!

2011 SF Open Studios Exhibition Artwork by over 400 SF Open Studios artists September 30 to October 29 SOMArts Cultural Center, 934 Brannan Street

Gallery Hours:

Tuesday-Friday, 12-7pm / Saturday, 11am-5pm and Sunday, 11am-3pm

Pick up your copy of the SF Open Studios Guide magazine at the Exhibition or at Blick Art Materials, 979 Market Street. Visit ArtSpan.org to peruse hundreds of artists in the online Artist Directory.

Jessica Iva Goldberg, 74 New Montgomery (Use Side Entrance On Jessie St.), Mixed Media

Tracy Taylor Grubbs, 443 Folsom St., 1st St./Fremont, Painting

South Beach Artists Studios

340 Bryant St. @ 2nd St.

303a Justine Bianco, Ste. 320, #9

303b Blair Bradshaw, #310, Painting

303c Karen Bradshaw, #310, Painting

303d Hardie Cobbs, Ste. 340, #4, Painting

303e Arturo Duarte, #320-3, Painting

Paule Dubois Dupuis, #310, Painting 307f

303q Ida Gamban, #300, Photography

Florence Gray, #300, Painting 303h

Hilla Hueber, Ste. 320, #11, Painting 303i

303j Dennis Levy, Ste. 320, #18, Painting Karl Roeseler, Ste. 320, #8, Painting

Sola Sawyerr, Ste. 320, #1, Painting 303l

303m Roger Williams, #110

303n Sandra Yagi, Ste. 320, #13, Painting

304a Jean Oppermann, 355 Bryant St., #105, 2nd St., Drawing

Barbara Ravizza, 355 Bryant St., #105, 2nd St., Mixed Media

304c Robin Shatz, 355 Bryant St., #105, 2nd St., Painting Malcolm Nicoll, 855 Folsom St., #118, 308j

3rd St./Hawthorne, Glass Sergio Penteado, 855 Folsom St., #118, 3rd St./Hawthorne, Wearable 308m Tama Greenberg, #26

Bryant/Harrison, Photography Erin Gallup, 372 Ritch St., 306a

Brannan/3rd St./Townsend, Installation

The Clay Studio

61 Bluxome St., 4th St./5th St.

307a Lalitha Bardalaye, Ceramics **307b** Sarah F. Cruz, Ceramics

Joyce Fujiwara, Ceramics

307d Ricky Johnson, Ceramics Chris Lewis, Ceramics 307e

Beth Ozarow, Sculpture

307g Nina Saltman, Ceramics

SOMA Artists Studios

689 Bryant St. @ 5th St.

308a Amy Ahlstrom, #2, Fiber 308b Linda Colnett, #24, Mixed Media

308c Flora Davis, #8,

308d Renee Eaton, #311, Painting **308e** Jean S. Elston, #31,

308f Trudy Evard Chiddix, #21, Ceramics

Nancy Ewart, #27, Painting John Fitzsimmons, #11, Photography

Kat Flyn, #11, Mixed Media Keiko Fujimoto, #7, Painting

308k Jeremie Garza, Painting 308l Jeremy Gray, #23, Painting

Carolyn Quan, 470 3rd St., #210, 308n Jana Grover, #32, Painting

308o Charlotte Kay, #15, Glass 308p Russel Kiehn, #12, Photography 308q Nora Kruys, #34, Sculpture

308r laurielu, #10, Fiber

308s Erika Meriaux, #13, Painting Margaretha Miglo, Painting

308u Tsung-wei Moo, #4, Printmaking

308v Elise H. Odom, #3, Painting 308w Kristina Quinones, #5, Painting

308x Suzanne Radcliffe, #1, Painting 308y Janet Seifert, #17, Painting

308z Thalia Stratton, #31, Painting 308aa Jodi Stuart, #15, Photography

308ab Deloris Thomas, #11, Painting 308ac Kim Uno, #33, Wearable Art / Jewelry

308ad Jenny M.L. Wantuch, #18, Painting 308ae Elena Zolotnitsky, Painting

309a Kathryn Clark, 185 Clara St., #102-B @ 5th St., Fiber

Ruth M. Freeman, 185 Clara St., #102-B @ 5th St., Mixed Media

Brandi Brooks, 56 Moss St., #4, Folsom/Howard/7th/6th St., Painting

Tim Losch, 56 Moss St., #4, Folsom/ Howard/7th/6th St., Photography

Kay Weber, 111 Jones St., #1, Golden Gate, Mixed Media

Ramon's Tailor, 628 Jones St., Post/ Geary, Installation

311b Hospitality House Community Arts Program, 7 Deadly Sins Group Show, 1009 Market St., 6th St./7th St., Mixed Media

The Oddists

26 7th St. @ Market, #202

312a Stephan Crawford, Sculpture

Valerie Jacobs, Painting

Richard L. Perri, Painting 312d Paolo Salazar, Painting

312e Mark Seely

312f Aladin Stadlin, Painting

Gillian Ellenby, 741 Tehama St., 8th/ 9th St./Howard/Folsom, Mixed Media

Liz Mamorsky, 739 Clementina St., 8th St./9th St., Sculpture

Arc Studios & Gallery

1246 Folsom St., 8th St./9th St.

315a Jack Androvich, #206, Photography

Johnny Botts, Painting

Kirk Brooks, #205, Painting 315c

Bernadette Emrick, Mixed Media 315d

Soad Kader, Painting 315e 315f

Mike Kimball, Printmaking 315g Eric K. Larson, G/H, Photography

Alan Mazzetti, Painting

Saundra McPherson, #204, Painting 315i

Marilynne Morshead, Photography 315i

Ben Needham, #102, Painting 315k Greg Nelson, Painting 3151

315m Priscilla Otani, #207, Mixed Media

315n Xavier Phelp, #206, Photography Heather Polley, Kearny St. Workshop

Office, Photography Silvia Poloto, Mixed Media

315g Rachel Sager, #103, Painting

William Salit, #203, Mixed Media 315r

Stephen C. Wagner, #201, Mixed Media 315s

315t Tanya Wilkinson, #205, Mixed Media 315u Hilary Williams, #202, Printmaking

Watchara Sirisevakul, 754 Clementina

St., 8th St./9th St., Sculpture Leo van Munching, 754 Clementina St.,

8th St./9th St., Photography

Marcia Stuermer, 1268 Folsom St., 9th St./8th St., Mixed Media

SOMArts Cultural Center Artists

934 Brannan St., 8th St./9th St.

318a Dodomonster, Photography

318b Katie Gilmartin, Printmaking

Tim Green, Photography

S. Renee Jones, Photography

Angela Svarda, Photography

Joshua Wubbels, Photography

318g Rene Yanez, Mixed Media

318h Rio Yanez, Printmaking

Misho Gallery: Abstract

680 8th St., #230, Brannan/Townsend

319a EB Bounds, Painting

319b Adriana Diaz. Raymond Difley, Painting 319c

319d Robert Herzstein, Photography

319e Kristen Jensen, Painting

319f Andrzej Michael Karwacki, Painting

319g Misho, Photography

319h Fonda Yoshimoto, Mixed Media

Linda Donohue, 390 Kansas St., 17th St./16th St., Painting

Live Art Studio

151 Potrero Ave., 15th St./Alameda

320a Burnie of QueerBallroom.com, Painting

320b Anita Ellis, Painting

320c Paul Knowles, Painting

320d Jennifer Miko, Painting

320e Russell Pachman, Painting 320f Calixto Robles, Painting

Deborah Howard-Page, 547 Arkansas St., 20th St. /22nd St., Mixed Media

Jared Sussman, 718 Tennessee St., 18th St./19th St., Painting

Noonan Building

Pier 70, 3rd St./20th St.

323a Suzy Barnard, #304, Painting 323b Phillip Hua, Bldg. 11, #305, Painting

323c Nina Katz, #318, Painting

323d Marti McKee, Bldg. 11, #316, Printmaking 323e Adele Louise Shaw, Bldg. 11, #321,

Painting Marsha Giegerich Torkelson, Bldg. 11,

#318, Mixed Media SF MasterArtists in ShantyTown

Pier 70, Parking Lot, 3rd St./20th St.

323g Eveni S. Levi, Painting

323h Flicka McGurrin, Mixed Media

323i Heidi McGurrin, Photography 323i Michael V. Rios, Painting

323k Ernie Rivera, Painting

American Industrial Center 2325 3rd St., 20th St./22nd St.

324a Elaine Coombs, Fl. 2-R, #15, Painting

324b Annie Galvin, #304, Painting 324c Craig Mole, #338, Photography

324d Eric Rewitzer, #304, Printmaking

324e Pat Wipf, #340, Painting

Sirima Sataman, 801 Minnesota St., #19, 20th St./22nd St., Printmaking

Melissa Yarbrough, 923-A Minnesota St.,

20th St./22nd St., Painting **Graphic Arts Workshop**

2565 3rd St., #305, 22nd St./23rd St.

327a Katharine Butler

327b Alice Gibbons, Printmaking

327c Aaron Lawrence,

327d Gloria Morales, #301, Printmaking 327e Gail Morrison, Printmaking

327f Barbara Stikker, Printmaking

327g Toru Sugita, Printmaking 327h Kumiko Tanaka, #305, Printmaking

Minnesota St. Studios

1426 Minnesota St., 25th St./26th St.

328a Robert Abrams, Sculpture

328c John Liston, Sculpture 328d David Sekoll, Sculpture

328e David Whippen

328b Earl Enriquez

Generous thanks to:

Eventbrite, Fleishhacker Foundation, Grants for Arts/Hotel Tax Fund, SOMArts, Thomas John Events, Zellerbach Family Foundation

















Bayview, Tenderloin, SOMA, Dogpatch, Potrero Hill

- Karyn Yandow, 1828 Illinois St., Marin/3rd St., Photography
- Jean Tripier, 1250 Missouri St., #103, Cesar Chavez/25th St., Painting
- 330b Xiaojie Zheng, 1250 Missouri St., #201, Cesar Chavez/25th St.
- Louis Gwerder III, 2560 Marin St., Bayshore/Cesar Chavez, Painting

Oakdale Painting Studio

2014 Oakdale Ave., Industrial/Rankin

- 332a Jeanne Carson, Mixed Media
- 332b Katerina Connearney, Painting
- 332c Andrea Guerra, Painting
- 332d John F. Melvin, Painting
- 332e Carol Rienecker, Painting
- 332f Larry Robinson, Painting
- 332g Valerie Scott, Painting

Bayview Opera House

4705 3rd St., Oakdale/Newcomb

- 333a Anne Cameron, Mixed Media
- 333b Lucia Gonnella, Painting
- 333c Larry Hatfield, Painting
- 333d Ron Moultrie Saunders, Photography
- 333e William Rhodes, Sculpture
- 333f Sawyer Rose, Mixed Media
- 333q Danielle Satinover, Sculpture
- 333h Malik Seneferu, Painting
- 333i Shanju, Mixed Media

Yosemite Place

1777 Yosemite Ave., 3rd St./Mendell

- 334a Deborah Boskin, #150, Wearable Art / Jewelry
- 334b Maria Burtis, #300, Painting
- 334c Monique Castiaux, #250, Ceramics
- 334d Minjen Chang, #250, Painting
- 334e Killean Evans, #262, Sculpture
- 334f Sheila Ghidini, #340
- 334g Diane Goldstein, #300, Painting
- 334h Kathalina Ho, #250, Painting
- 334i Aondrea Maynard, #230, Painting
- 334j Linda Raynsford, #270, Sculpture
- 334k Jonathan Russell, #150, Scultpure
- 334l Rebecca Szeto, #203, Painting
- 334m Carolyn Wang, #135, Glass
- 334n Scott Wynn, #130, Furniture

Public Glass

1750 Armstrong Ave. @ 3rd St.

- 335a Renee Anderson, Glass
- 335b Kelly Burlingham, Glass
- 335c Herb Dang, Glass
- 335d Robin Humphreys, Glass
- 335e Katherine Kazlauskas, Glass
- 335f David Patchen, Glass
- 335g Ryan Paulger, Glass
- 335h Steve Roseman, Glass
- Marty Shaw, Glass
- 335j VitreousCity, Glass
- Jamie Nasiatka, 1433 Van Dyke Ave., Jennings/Keith, 336 Sculpture
- 336a Pierre Riche, 1548 Wallace Ave., Keith/Jennings
- Reddy Lieb, 1258 Fitzgerald Ave., #109, Jennings/ Ingalls, Glass
- Rosie Powell, 1258 Fitzgerald Ave., Jennings/Ingalls, 336c



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Design by: Dori Yuen

ARTS + CULTURE: TRASH LADIES AND GENTLEMEN, THE FABULOUS RHODA PENMARK (PATTY MCCORMACK).

IT'S GOOD TO BE BAD

TRASH It seems hard enough to be a successful child actor without losing your head eventually, let alone one so identified with a particular role that no one is ever inclined to let you forget it. Yet The Bad Seed's Patty McCormack has survived intact the formative experience of playing arguably the most notorious child role ever — hundreds of times on stage and once in a 1956 film version that refuses to go away.

At least it was the most notorious until The Exorcist (1973) — but remember, demon-possessed Regan was a victim, not a perp. Seed's pigtailed Rhonda Penmark was a stone-cold sociopath, manipulating everyone around her and arranging the "accidental" deaths of those who couldn't be manipulated.

In 1954, when William March's novel was published to acclaim, this was a pretty shocking conceit; its theatrical adaptation the next year only fanned the flames. In a move very rare for Hollywood, all the principal Broadway players were retained for the film, a prestige project directed by Mervyn LeRoy. Most of them wound up Oscar-nominated, even if a Production Code rule requiring no crime be left unpunished forced the original ending to be softened (if you can call it that).

When she began playing Rhoda, McCormack was just nine, but already had prior Broadway, TV, and big-screen credits on her resume. She was, it seems, a stone-cold pro, though not an off-camera brat. However, she had enough of an edge not to fit into the uber-perky Sandra Dee mode of the era's teenage ingénues; instead, she spent those years doing TV dramas, then "graduated" to a run of exploitation movies with ace titles, like 1968's The Mini-Skirt Mob ("Hog straddling female animals on the prowl!") and The Young Runaways ("They experiment with drugs ... with sex ... with each other!").

Afterward she continued to work on television (including extended roles on both The Ropers and The Sopranos), on stage, and in occasional movies — notably being devoured by mutant cockroaches in 1975 cult horror Bug and recently playing First Lady Pat in 2008's Frost/Nixon.

When McCormack appears this weekend at the Castro as the guest of honor for impresario Marc Huestis' latest tribute extravaganza (not for the first time — that was in 1999), you can ask her about all these career highlights and more. But of course primary curiosity will be directed toward The Bad Seed, particularly since the film will be screened, and preceded by a drag "Miss Bad Seed" contest.

The actress has always been a good sport about this

lingering fame from over half a century ago, but has reportedly refused any offers to reprise her signature role (or take the mother's) in any Bad Seed sequel or remake. Yet she relaxed that rule, sorta kinda, to portray the person Rhoda might have grown into in a couple of direct-to-video cheapies released during the mid-1990s.

Mommy (1995) cast the veteran thespian as Mrs. Sterling, widowed by more than one wealthy husband (heh heh), now raising perfect little daughter Jessica Ann (Rachel Limieux) just the way she likes it, alone. When anyone attempts to interfere in that Mini-Me molding process — like a teacher who inconceivably gives a medal of academic merit to another student — Mommy gets very, very

> angry. Nonetheless, her sharklike smile always returns in time to greet the police interrogating her over the latest violent death she insists

having nothing to do with. Written and directed by Max Allan Collins, the Iowa-shot film is so bad it's just ... bad, amateurish and witless despite the fun McCormack is clearly having. Not to mention the weird appeal of her supporting cast: playwright and lead Exorcist priest Jason Miller looking pretty ill as a cop, velvet-voiced scream queen Brinke Stevens as Mommy's suspicious sister, "First Lady of Star Trek" Majel Barrett as that unfortunate teacher, pulp maestro and definite non-actor Mickey Spillane as an attorney. It made enough of a splash, however, to warrant Mommy 2: Mommy's Day two years later. This

sequel has marginally improved production values, better kills, and the line "I know, dear, you're innocent. Like O.J." Now a famous murder, Mommy has been released from prison with an experimental anti-psychotic implant in her brain — not that it stops her. Meanwhile Jessica Ann has taken up figure skating. There are no bonus points for guessing what kind of blade her pissy coach's throat gets slit with.

These movies are for Bad Seed and Patty McCormack completists; drinking games can only help. However, the interview extras that have the star talking about various phases of her career are so entertaining you might hope for Mommy 3 so they can continue. (Dennis Harvey) sfbg

THE BAD SEED WITH PATTY MCCORMACK

Sat/15, noon (brief Q&A), 7:30 p.m. (gala tribute), 9 p.m. (film only), \$10-\$25 Castro Theatre 429 Castro, SF (415) 863-0611 www.ticketfly.com

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ARTSPAN



SF Open Studios 2011

Five Weekends of Art This October

WEEKEND 3

October 15 & 16, 11am-6pm SOMA, Tenderloin, Potrero Hill, Dogpatch, Bayview

WEEKEND 4

October 22 & 23, 11am–6pm
Fort Mason, Marina, Pacific Heights, Russian Hill,
North Beach, Financial District

More information at www.artspan.org





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OCT 16 su 7:00

Herbst Theatre



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Saturday, October 15, 8PM S.F. Conservatory of Music

HUUN HUUR TU

Sunday, October 16, 7PM S.F. Conservatory of Music

JOSHUA REDMAN & BRAD MEHLDAU

Saturday, October 22, 7PM & 9PM Herbst Theatre

JIM HALL QUARTET

Sunday, October 23, 7PM Herbst Theatre

THE ONE AND ONLY MOSE ALLISON

Thursday, October 27, 7:30PM YBCA Forum

JAVON JACKSON WITH MULGREW MILLER, JIMMY COBB & NAT REEVES

(SFJAZZ Members only) Friday, October 28, 8PM YBCA Forum

SLAVIC SPECTACLE GORAN BREGOVIC

& HIS WEDDING AND FUNERAL ORCHESTRA Friday, October 28, 8PM Paramount Theatre, Oakland

FRESH PRODUCE POMPLAMOOSE

Saturday, October 29, 9PM YBCA Forum

MODERNIST FROM MALI BASSEKOU KOUYATE & NGONI BA

Sunday, October 30, 7PM YBCA Forum

THE ESSENCE SAVION GLOVER & BARE SOUNDZ

Saturday, November 5, 7PM & 9PM Palace of Fine Arts Theatre

PAMELA ROSE

& THE WILD WOMEN OF SONG

Saturday, November 12, 8PM Herbst Theatre

DORADO SCHMITT

& THE DJANGO ALL-STARS

Sunday, November 13, 7PM Herbst Theatre

SACRED SPACE ANONYMOUS 4

Friday, November 18, 8PM Grace Cathedral

LIVING LEGEND AHMAD JAMAL

Saturday, December 10, 8PM Herbst Theatre

MARY MARY

Saturday, December 17, 8PM Paramount Theatre, Oakland

SOULFUL CHRISTMAS AARON NEVILLE

Sunday, December 18, 7PM Palace of Fine Arts Theatre

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RIALS NEWS FOOD+DRINK PICKS ARTS+CULTURE MUSIC LISTINGS STAGE LISTINGS ON THE CHEAP FILM LISTINGS CLASSIFIEDS OCTOBER 12 - 18, 2011 / SFBG.COM 31

ISLAND TIME

A packed weekend of Treasure Island Music Festival's chords and beats

BY EMILY SAVAGE AND MARKE B.

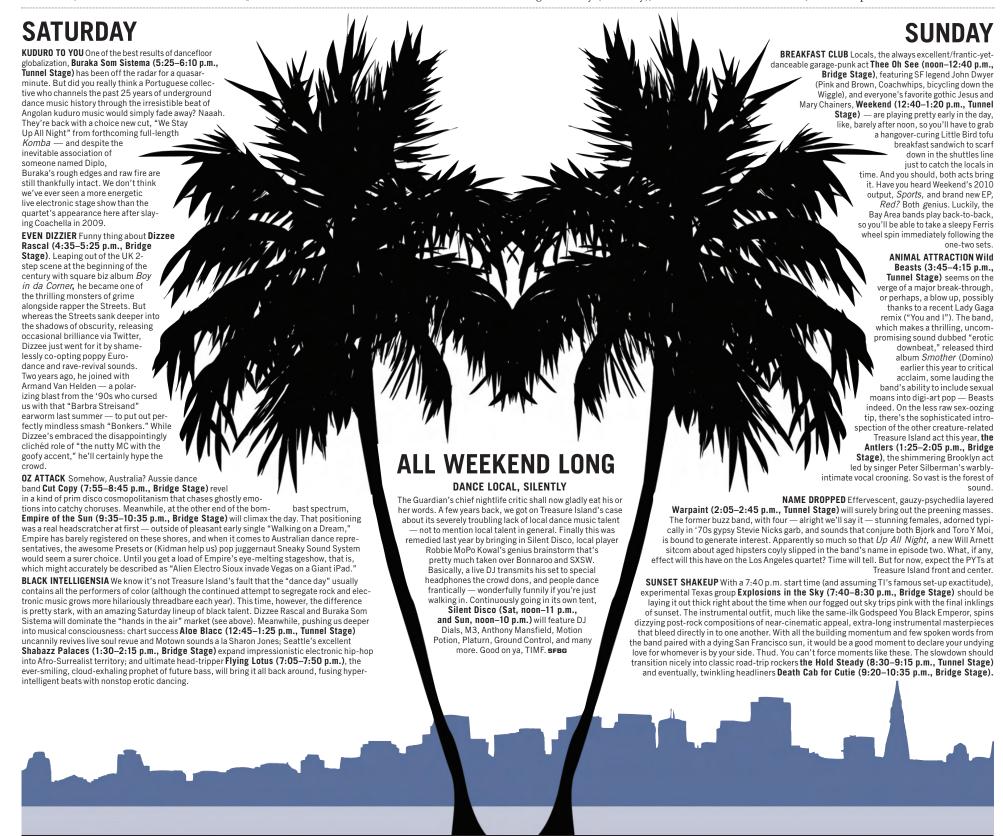
arts@sfbg.com

MUSIC Now in its fifth year, the Treasure Island Festival maintains a mystifying balance: it's both big enough to attract larger acts (Death Cab for Cutie, Empire of the Sun),

and small enough to make the event feel intimate (with eyes closed, it's you alone dancing in the Silent Disco). There are rarely timing issues, one act stops, another begins. Precision and organization enrich a festival, whodathunk?

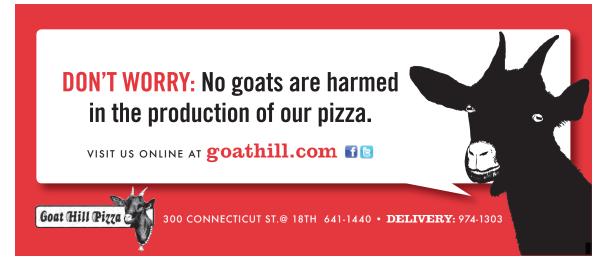
Traditionally, the fest has been split into days by genre—the more electronic-oriented acts go this way (Saturday),

the rock'n'rollers go that-a-way (Sunday). As these distinctions have begun to blur — beats with guitars on Saturday, synths with tambourines on Sunday — it can all grow a bit perplexing. Who to see, what to do. Here are some notes to help you maneuver wisely through the festival, taking place Oct. 15 and 16 on scenic, wind-swept Treasure Island:

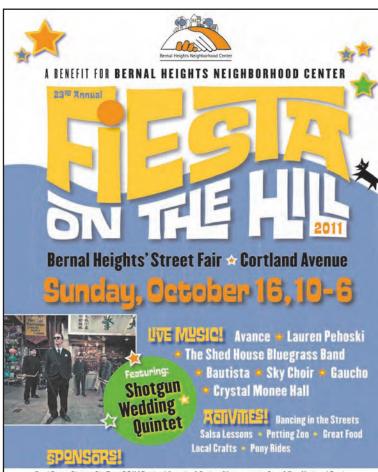


TREASURE ISLAND MUSIC FESTIVAL Sat/15-Sun/16, 12 p.m.-10:35 p.m., single day ticket \$69.50, two-day \$125; Treasure Island, SF; www.treasureislandfestival.com

2 SAN FRANCISCO BAY GUARDIAN EDITORIALS NEWS FOOD + DRINK PICKS ARTS + CULTURE MUSIC LISTINGS STAGE LISTINGS ON THE CHEAP FILM LISTINGS CLASSIFIEDS







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FULL ON FLYHEAD POINTS NORTH THE CHAW-STONE ROOTS

JOHN DOE DEAD ROCK WEST

FRI. OCT. 21 • DOORS 8 / SHOW 9 • \$23 ADV. / \$23 DOOR TOM MORELLO: SEATED THE NIGHTWATCHMAN

OCEAN GROVE VOXHAUL BROADCAST ROBERT SCHWARTZMAN

TUES. OCT. 25 THE BOXER REBELLION CANCELLED—REFUNDS AT PLACE OF PURCHASE WED. OCT. 26 • DOORS 8 / SHOW 9 • \$15 ADV. / \$15 DOOF

THAT 1 GUY
PLEASE NOTE: POGO NO LONGER PERFORMING

THE FELICE BROTHERS GILL LANDRY OF OLD CROW MEDICINE SHOW

FRI. OCT. 28 • DOORS 8 / SHOW 9 • \$22 ADV. / \$25 DOOR ALO FRUITION

SUN. & MON. OCT. 30 & 31 DOORS 7 / SHOW 8 • \$25 ADV. / \$25 DOOR

7 WALKERS

FEATURING
BILL KREUTZMANN (OF THE GRATEFUL DEAD),

PAPA MALI, MATT HUBBARD & REED MATHIS
(OF TEA LEAF GREEN) III ages always! Great food! Great music! Paid Parking: For Slim's at Costco / For GAMH at AMC1000 Theater Garage Dinner tickets with reserved seating available at all shows. Limited Seating. Box offices open 10:30am - 6pm Mon. thru

BLUE SCHOLARS
WITH SPECIAL GUEST

RS. OCT. 13 • DOORS 7 / SHOW 7:30 • \$17 ADV. / \$17 DOOR

FRANK TURNER & THE SLEEPING SOULS ANDREW JACKSON JIHAD

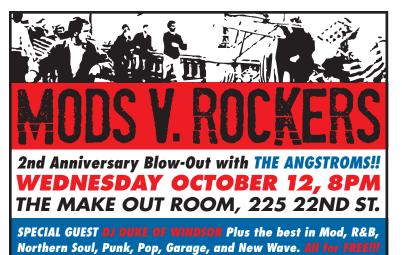
SAT. OCT. 15 • DOORS 8 / SHOW 9 • \$26 ADV. / \$26 DOOR FOUNTAINS OF WAYNE

WED. OCT. 19 • DOORS 8 / SHOW 8:30 • \$9 ADV. / \$11 DOOR NICK WATERHOUSE

THURS. OCT. 20 • DOORS 8 / SHOW 9 • \$30 ADV. / \$30 DOOR

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MYSTIC WANDERINGS

Gardens & Villa navigates the road often traveled

BY EMILY SAVAGE

emilysavage@sfbg.com

MUSIC Hermann Hesse's 1930 novel Narcissus and Goldmund is, more or less, the story of man who wanders Medieval Germany after leaving the monastery in search of the meaning of life. He finds organic pleasures like art and the empowering touch of beautiful women. Eventually given the choice of joining an artists guild, he bows out, instead favoring the freedom of the road less traveled.

"[The book] talks about his travails, breaking away from conformity and living life like a gypsy," says Shane McKillop, bassist of Santa Barbara, Calif. band Gardens & Villa, as the van curves through the New Jersey Turnpike midway through a U.S. tour.

The book — which was passed to McKillop by Gardens & Villa's enigmatic guitarist/flute-dabbling lead singer Chris Lynch (the flute can be heard on tracks such as "Orange Blossoms") — inspired the band's song "Spacetime" off its selftitled debut LP (Secretly Canadian, 2011). The song, which stretches Lynch's distinctive yet malleable vocals high and wide, brings to mind flickering psychedelic images of star-filled skies, inkblot tests, bearded wizards, ghostly creatures, turbaned swamis - but that might just be due to the track's mindblowing video.

"There's a line in the song 'You found a reason to abandon the monastic life /I found a lover who would always elevate my mind'
— it's living the life of art and

experiencing women who are really powerful," says McKillop. "When you have those moments in life that give you that awakening that there's something more than you thought there was."

With mystic musings and springy synths, the song is at once organic and synthetic, like Gardens & Villa itself. The band's name plays on the street name (Villa) where McKillop, Lynch, drummer Levi Hayden, and keyboardist Adam Rasmussen once shared a rambling 1920s Westside Santa Barbara house and studio, paired with the cropshare the musicians inspired with their own lush garden (Gardens) — where they grew "sunflowers and corn and peppers and kale." Sounds real hippie-like.

Yet despite the idyllic, breezy So Cal. tableau, there's a tripped out, wide-eyed darkness lurking in the band's sound on tracks such as "Black Hills"; this is perhaps due in part to the tweaked synthesizers Rasmussen employs, or the wobbly tape-delay tricks by newest member, Dusty Ineman, who was brought in to supplement the "bells and whistles" the album's producer, Richard Swift, added

The band recorded with Swift (The Mynabirds, Stereolab's Laetitia Sadier) last summer after driving up to his home in the small town of Cottage Grove, Oregon. They spent two weeks living in tents in Swift's backyard "amongst chickens, but no showers," McKillop laughs, adding "It was June, the perfect time to be in Oregon."

While the album was lauded by the taste-makers that be, and

Gardens & Villa is in the midst of a rather momentous season — currently on yet another U.S. tour, about to kick off its first ever tour through Europe — it still seems a band in transition, not yet ready to simply settle with the sound it's cultivated. In the van they've been listening to the audiobook of Keith Richards autobiography, *Life*, which has been drawing McKillop to the roots of rock and roll, and blues, but they also have been watching the pavement fly by listening to Little Dragon's latest, *Ritual Union*.

"I'm a huge Little Dragon fan, their new record has more organic synthesizers — organic meaning real transistors. Real old school equipment in a modern setting sounds so much more warm, there's a lot of equipment nowadays that's very flat, not really three-dimensional," says McKillop.

He and the rest of the band were awestruck by the vintage equipment they got to mess with during their Daytrotter Session — vintage Fender Rhodes keyboards and the like. Explains McKillop, "Just more '60s, '70s tones mixed in with newer technology is what we're hoping for once get a little more money to buy these things."

And so the van keeps on rolling. **sfbg**

GARDENS & VILLA

With Young Man and Waterstrider Thurs/13, 9 p.m., \$10 Bottom of the Hill 1233 17th St, SF (415) 621-4455 www.bottomofthehill.com

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CLASSIC STYLE

Genre-defying local act Extra Classic plays retro-grooves on its new LP

BY JEN VERZOSA

arts@sfbg.com

MUSIC "We were listening to these old [Jamaican]records that were just incredibly psychedelic and very alive — breathing and pumping with groovy consciousness," says Alex deLanda, bassist of San Franciscan outfit, Extra Classic. "But they were recorded on four-tracks."

As deLanda gushes about this style of music, vocalist-keyboardist Adrianna "Dri" Verhoeven (formerly of emo-pop's the Anniversary) nods in agreement, stroking the couple's tangerine-colored cat, Carol. Their other cat, King Jonezers, circles as they sit in the living room of their Richmond District apartment.

To simulate the sonic texture on old recordings of Jamaican music, Verhoeven and deLanda made a conscious decision to record Extra Classic's full-length, *Your Light Like White Lightning, Your Light Like a Laser Beam* (Manimal Vinyl), allanalog on eight-track tape with equipment from the '60s and '70s. To celebrate the album's vinyl release, Extra Classic will play the Make-Out Room with King Tuff and Audacity on Oct. 26; but first, a gig opening for Moonface at the Independent this Tuesday, Oct. 18.

Working on old cars and working on vintage recording equipment is basically the same thing, deLanda says recalling memories of working on his father's Chevys from the

'40s and '50s. "I'm underneath [the recording equipment], cussing, and trying to solder some wires together — trying to make it work," deLanda laughs. "It just made sense [to record all-analog]." Vanhoeven joins in the laughter, her pants now blanketed in cat fur.

The technological limitations of analog exaggerated the interconnectedness of Extra Classic's songwriting process and recording method, rendering it challenging at times. "[We had] to think inside of eight tracks," Verhoeven says. DeLanda (formerly of Casiotone For The Painfully Alone and the Papercuts) adds, "If we weren't able to express ourselves with eight tracks, then we needed to go back to the drawing board."

The absence of ProTools not-withstanding, Extra Classic masterfully braids elements of Jamaican music, which include dub, reggae, Caribbean music, and American R&B/soul/pop — among others — into its own brand of multidimensional grooves. Despite technical constraints, they were able to create a kaleidoscopic album that impeccably honors the style of music that they love dearly.

Borrowing its moniker from the eponymous album by reggae legend, Gregory Issacs, Extra Classic was also inspired by Jamaican music thematically. "I drew inspiration, as a singer, from the amount of feeling and soul in [this] whole genre of music," Verhoeven says. "Times are tough. You got a lot of shit stacked up against you, but [you find] some sort of way out and hope."

This is strikingly evident in "You Can't Bring Me Down," an anthem of strength, resilience, and empowerment. Upon a cursory listen, it'd be understandable if someone was to categorize Extra Classic as a reggae band. But in songs such as "Angel Eyes," Vanhoeven's vocals gently hover above an airy arrangement, recalling '50s American pop, à la Patti Page. In the closer, "Give Me Your Love," her richly nuanced and soulful voice emanates more of an R&B vibe.

Venhoeven attests to the band's inherently eclectic sound, "I'd say we're influenced by reggae music. But, I wouldn't say that's the kind of band we are. I would say we're psychedelic dub rock."

Petting King Jonezers, deLanda interjects, "It's like the rock and roll'ers think we're reggae.

And the reggae guys think we're rock and roll." SFBG

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ARTS + CULTURE: LIT

COUNTERCULTURE ICONS AND AUTHORS REVEREND BILLY (LEFT, AMONG THE FAITHFUL) AND CHICKEN JOHN (RIGHT, IN ARTWORK FORM). I COURTESY OF REVEREND BILLY (LEFT); CHICKEN JOHN PHOTO BY JOHN CURLEY





STRIVE TO FAIL

What new books by Chicken John and Reverend Billy have to say to the young occupiers in our streets

BY STEVEN T. JONES

steve@sfbg.com

LIT As I watched Occupy Wall Street grow and spread to other cities in recent weeks, I've been alternating between reading two books by familiar figures — a pair of fearless entities that have helped pry open public spaces using the simple weapon of creative expression — and I'm struck by the lessons they offer at this strangely hopeful moment in our history.

Together, they're like a one-two punch to the status quo and to the notion that we're all essentially prisoners of the existing political and economic systems. They encourage their readers to strive for impossible goals, to be guided by something bigger than our tiny selves, and to embrace failure rather than fearing it. These are the same ideas embodied by protesters occupying the streets of San Francisco and other major U.S. cities, this sense that they have nothing to lose by making a stand now but everything to lose by continuing to be obedient to the powerful forces that seek to dampen their spirits and rob them of their futures.

The Reverend Billy Project: From Rehearsal Hall to Super Mall with the Church of Life After Shopping is by Savitri D and Billy Talen, the couple behind the performance art church that critiques hyper-capitalism by doing exorcisms and other telling rituals in banks, chain stores, and other examples of what they call the "devil monoculture."

So the Occupy Wall Street movement that began Sept. 17 in their

adopted hometown of New York City is right in their sweet spot. They've been down there almost every day delivering sermons, songs, and support — Savitri D as the group's stage manager and creative director and Talen as his alter ego, Rev. Billy, the evangelical pastor of a large flock of creative activists they're organized into a choir.

"It feels like the culture is breaking open," Talen told me by phone as he surveyed the scene at Occupy Wall Street. "These kids are really going for it."

I've long been an admirer of their work and I included Billy as a character in my own book, *The Tribes of Burning Man: How an Experimental City in the Desert is Shaping the New American Counterculture*, along with longtime burner and San Franciscobased showman Chicken John Rinaldi, the author of the other book I'm discussing.

The Book of the IS: Fail...TO WIN! Essays in engineered disperfection was launched by Chicken and the eclectic group of culture-shakers in his orbit during a spectacular free party on Sept. 30. The 111 Minna Gallery contained 50 unique, custom-designed covers to his already well-designed book, selling for a whopping \$250 each — and they sold out! Outside, the closed-off alley was filled with variety acts, strange artsy spaces to explore, a buzzing Teslacoil tree, and hundreds of people.

Both Chicken and Billy have run for mayor in their respective cities, Chicken in 2007 and Billy in 2009, both injecting art and unconventional creativity into their campaigns. Ironically, it is Chicken who discusses his campaign at some length in his book, despite his basic disdain for politics, while Billy and Savitri — whose art is performed in service of political principles they hold dear — don't include the campaign in their book.

"We believe that the five freedoms of the First Amendment—religion, speech, press, assembly, and petition—that you need to have these freedoms flourish in public spaces, and that has been shut down in New York City since 9/11," Billy told me from Occupy Wall Street. "We've suffered a loss of our public spaces in New York, and to have all these young people open that back up is very exciting."

But it wasn't the politics of their books that struck me as much as their sense of possibility and the way they agitate for a new kind of world. Chicken didn't run for mayor to win or even to make a political statement. He ran because he sees San Francisco as a "city of art and innovation," and because then-Mayor Gavin Newsom was more focused on keeping the real estate market booming than keeping the city a fun and interesting place.

"No one was stepping up to challenge him, because no one could beat him. It was in the bag. But Gavin didn't represent San Francisco very well in a few key departments, and I wished that someone would provide a referendum on the values of the city. Or something. Whatever else it was, running for Mayor was an opportunity to bring my shtick to a bigger stage," Chicken wrote.

And Chicken's shtick was the show, his raison d'etre, the need to create culture that drove the various pursuits that he chronicles in his book, from his adventures with the Cacophony Society to his touring with Circus Redickuless and the hardcore punk Murder Junkies to piloting a fleet of boats built from garbage to hosting strange spectacles at his Odeon Bar.

"I mean it's all a show, of course. And all shows are just stories. And in the end, it's all the same story," Chicken wrote. And that story is about what it means to be human, to strive for something authentic and important in this mediocre, manufactured culture that corporations create for us, to reach so far for that truth that we fail — in the process touching the divine, or achieving that Chicken calls Severe Comedy — and then to start that process all over again.

"You can never really say you gave your all unless you fail," Chicken tells me, recognizing that same spirit in the Occupy Wall Street movement. "I think we're literally witnessing history in the making. This is the dawn of new ideas."

That same spirit has animated the work of Billy and Savitri, and their book tells stories from their many demonstrations and events from around the world, ping-ponging between their two perspectives on what happened. Some actions are well-planned and meticulously rehearsed, other more impromptu, like leading a group from a talk they gave in Barcelona to a nearby Starbucks to lick all the surfaces and take it into their bodies.

"Now! Now! Let your body tell you. Do you accept or reject this devil chain store? Will you allow the alien corporation Starbucks to come into your body, into your neighborhood, into your town? Do you accept the devil chain store?" Billy preached.

In reading their books, I got the sense that they didn't always know what they were doing, that they were just acting, trying to stay in motion, to just do something and figure out what it really means later. Chicken even confirmed the observation when we spoke: "I never have any clue what the fuck I'm doing."

But that's okay. Maybe a lot the kids on Wall Street and in front of Federal Reserve building in San Francisco don't know what the fuck they're doing either. But, in the face of the greed and corruption that plague our economic and political systems, at least they're doing something. And even if they fail — maybe especially if they fail big — we're a better and more interesting country because of their efforts. SFBG

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SPACE RACE: DAVID HUFFMAN'S "TRAUMANAUT" (LEFT) AND TRAVIS SOMERVILLE'S "PLACES I'VE NEVER BEEN" BRING AMERICA'S UNEASY RELATIONSHIP WITH RACE TO THE FORE. I PHOTOS COURTESY OF SAN FRANCISCO ARTS COMISSION

UNCOMFORTABLE TRUTHS

BY MATT SUSSMAN arts@sfbg.com

HAIRY EYEBALL Sometimes it seems like Americans would rather undergo a root canal than honestly talk about race in this country. Witness the rounds of recrimination and defensive posturing on all sides that followed the Washington Post's recent front page story that the hunting camp Texas governor Rick Perry has long frequented was formerly known as "Niggerhead."

Perry acknowledged that the camp's original name was "offensive," and in a move akin to the white paint that Perry's own father brushed onto the rock on which it is carved, tellingly declared, "[it] has no place in the modern world." This is a story a lot of people, not just Republican Texans, like to tell themselves about racism — it's all in the past, or, if racism manifests itself presently, it is a crime committed by only the most egregious and malicious perpetrators. It's this kind of magical thinking that makes a narrative like The Help, with its privileged-but-sympathetic heroine giving her cartoonishly racist sisters their comeuppance, a guaranteed best-seller and a boxoffice draw.

How refreshing then is SHIFT, a series of solo projects by Bay Area artists David Huffman, Elizabeth Axtman, and Travis Somerville newly commissioned by the San Francisco Arts Commission. Employing different mediums and narrative strategies—crowdsourced community intervention

(Axtman), historical reconstruction (Somerville), science fictiontinged Afro Futurism (Huffman) - each artist works through the messy business of how race is lived in America today in ways that are deeply personal, and at times, politically oblique.

Huffman's contribution, "Out of Bounds," which takes over most of the SFAC's Van Ness gallery space (401 Van Ness, SF), packs the most visual impact of SHIFT's three propositions and also leaves the most dots to connect. At its center is a towering pyramid of 650 basketballs, held in place solely by gravity and a simple wood frame at the pile's base. The smell of rubber hits your nostrils before you have a chance to take in the piece visually.

Huffman, whose background is in painting, has materialized this formation before in a 2006 series of mixed media canvases which depict similar heaps of balls next to barren trees, as if they were piles of raked autumn leaves. Its current sculptural incarnation is far more monumental, like some arrangement of mythological fruit. But unlike Jeff Koons' 1985 hermetically-sealed, readymade "Three Ball 50/50 Tank (Two Dr. J. Silver Series, One Wilson Supershot)," Huffman's pyramid is in fact temporary: the balls will be donated to local charities after the piece is deconstructed.

Spheres and pyramids abound throughout "Out of Bounds," as Huffman — who is African American — uses basketball as a kind of metaphoric lingua franca

across his videos (his first pieces in the medium) and abstract paintings of astronomic clusters of balls to convey other forms of travel, whether across racial or temporal lines. Not everything translates, but maybe that's the point. The sight of a spacesuit-clad Huffman comically embracing his way through a grove of redwoods in the video "Traumanaut Tree Hugger" is both silly and discomfiting, a humorous send-up of the supposed color-blindness of progressive politics and an unintended portrait of total isolation from other humans.

Less ambiguous but certainly more ambitious is Axtman's ongoing video project "The Love Renegade #308: I Love You Keith Bardwell (Phase 1)," on view at the Van Ness gallery and which the artist is also showing in a series of community screenings. "The Love Renegade" responds to a 2009 incident in which Bardwell, a former Louisiana Justice of the Peace, refused to marry a mixed race couple fearing the rejection they would face by society. In response, Axtman interviewed mixed race couples and the children of mixed race couples who talk about their lives and assure Bardwell that it's gotten better for them, ending their testimonials with a pledge of unconditional love to Bardwell.

Somerville's moveable mural "Places I Have Never Been," on display at SFAC's Grove Street (155 Grove, SF) window space, is perhaps SHIFT's most conventional component in terms of its chosen medium. Focusing on six pivotal

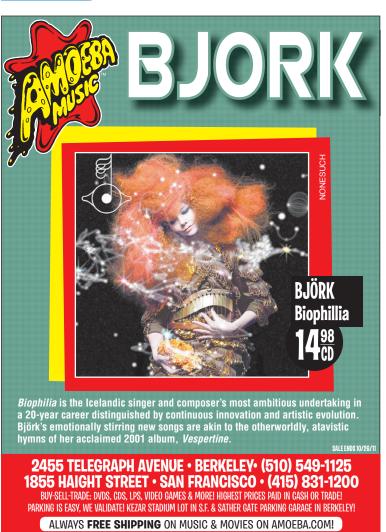
moments in Bay Area history that affected various minority populations, Somerville has rendered iconic imagery from each event onto the six sides of large cubes that stack on top of one another to create a 10x14 foot wall that when placed together forms a large-scale painting across all its faces. Some of the events, such as the internment of Japanese citizens during WWII or the White Night riots, are more familiar than others (the 1966 Hunters Point uprising that saw residents facing off against 1200 National Guard troops).

Even though I started out this review discussing current events, I'd feel like I was underselling SHIFT if I simply called it timely. The point is that Huffman, Axtman and Somerville have taken the time in the first place to think through one of the most fraught, at times ugly, and always ever-present categories that we must continue to live with. The pieces in SHIFT are discussion prompts not diagnoses. And although they're articulated with varying degrees of direction and clarity, at least they're encouraging the conversation about race America never seems to be having to be broached in a way that's not about blame or personal wrongdoing but accountability to each other. sfbg

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ARTS + CULTURE: THEATER



TUTOR'S MAJOR VON BERG (RYAN HAYES) CONDUCTS A FAMILY FOOT INSPECTION (FROM LEFT: BRANDON WILEY, LIPPEL VON BERG, MARGERY FAIRCHILD, AND MEG HURTADO). I PHOTO BY MARTIN SCHWARTZ

LESSON PLAN

Dark Porch Theatre explores familial foreignness in *Tutor*

BY ROBERT AVILA

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THEATER An elegant young woman in white gloves with a soothing voice (Meg Hurtado) breathes into a microphone some pre-flight instructions before beginning a narration of a journey "you" are taking. It's accompanied by video footage (by Derek Phillips) of some European-looking city: a train station, a big electric clock, a rushing locomotive, the flow of strangers in a not-too-foreign land. No one cares you're there, but you're still uncomfortable, trying to stay calm and fit in. As she speaks, the small studio stage at the Exit Theatre flickers with a rush of bodies moving in near darkness.

Finally, from this mysterious disorientation, emerges a family of four: egomaniacal Major von Berg (a nicely volcanic Ryan Hayes), sly Mrs. Von Berg (a serenely confident Hurtado), morose teenage daughter Gussie (a withering but vulnerable Margery Fairchild in severe pigtails), and half-feral little Lippel (a wan puppet). They have a decidedly European mien about them, but from where or what century they hail exactly is hard to say. What is certain: you have arrived at your destination.

Dark Porch Theatre co-artistic director Martin Schwartz pens and directs this curious, half-elevated yet earthy, gently absurdist foray into the woods of East Prussia, a Twilight Zone of indeterminate time and place where a nervously deferential young man named Läuffer (Brandon Wiley) gains employment as a tutor for a deeply divided family headed by a hot-under-the-military-collar patriarch. Divided into a dozen discrete episodes over 90-minutes, *Tutor: Enter the Exclave* is fitfully inspired but at its best offers some excellent opportunities for the eight-year-old experimental theater company, now in residence at the Exit, which specializes in evoking the unsettling dream with humor, unusual staging, and a taste for the macabre.

Läuffer finds his two charges unimpressed and abusive. The puppet is particularly surly, slapping his tutor for fun and never saying anything more than "doo, doo, doo," which has something fecal about it to be sure, but also harkens back to the German formal form of "you" (with maybe a little echo there of Sylvia Plath's "Ach, du" in her papa-as-fascist poem, *Daddy*). Moreover, given the competing demands and threats thrust his way by the war-

ring parents, his position in the household is hardly tenable. Still, he clings on for lack of anywhere else to go, until an unhealthy interest in 15-year-old Gussie culminates in general ruin and some grisly particulars.

Schwartz latches onto an intriguing aspect of this grim goodtime story — which he adapts from his own translation of Sturm und Drang-school writer J.M.R. Lenz's 1774 play, Der Hofmeister namely the theme flagged by the "exclave" in the title, which refers to an isolated region detached from the mainland but nevertheless a part of the same country. Attached yet apart proves an apt description of each character's condition as well as of the family unit itself, which is seemingly lost in time. (The video mash-ups include modern-day footage of the Russian exclave of Kaliningrad, formerly East Prussia, the setting for the Lenz play.) Even the narrative is kept at arm's length: Gussie, for instance, has a penchant for narrating out loud everything happening inside her head and around her as if it were a story. Moreover, at random intervals a light shift signals a break in the action, wherein the actors drop character and execute a short improvisational exercise. The quiet harmony on display in such Brechtian moments acts as a counterpoint to the hierarchical but inherently fractured world of the story.

The generational and authoritarian tension between the parents and the children, and the forbidden love it both produces and dooms, is a classic theme recalling Lenz's contemporary Schiller's *Intrigue and Love* or, a century later, Wedekind's *Spring Awakening*. Gussie highlights it at the outset when she announces petulantly, "In all of our stories, discipline is the hero. In all of our stories discipline is broken and has its revenge."

Damn if she isn't right, too. *Tutor*'s exploration of the exclave limns a mental landscape as much as anything else: an alienated chunk of real estate ruled by an authoritarian regime known variously as the Superego, or Daddy, or "doo." **SFBG**

TUTOR: ENTER THE ENCLAVE

Through Oct. 22, \$15-\$25 Thurs.-Sat., 8 p.m. Exit Studio 156 Eddy, SF (415) 673-3847 www.darkporchtheatre.com



THE RIGHT TRACK

All aboard for San Francisco Trolley Dances 2011

BY RITA FELCIANO

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DANCE Have you noticed that San Francisco is changing for the better? No, I'm not talking poor and homeless people being given services they need (I wish that were the case) — I'm talking public art.

The concept used to refer to murals, airport exhibits, sculptures in downtown plazas, and those arrows that would periodically pop up on mostly ugly buildings. But dance — unless you count parades and demonstrations as a form of dance — certainly wasn't part of beautifying the spaces we all live in. But today, dancers are taking to the street and other public arenas, and they look good.

Perhaps it all began in 1995 when Joanna Haigood and her Zaccho Dance Theatre troupers bounced off the Ferry Building's massive clock, daring it to stop working. Last year they ceremoniously danced down Market

Street, memorializing the exodus of middle-class African American residents from San Francisco. Jo Kreiter's Flyaway Productions has taken to alleys, danced on cranes, and dangled off the mural-covered Women's Building.

Lovely about this trend is that all these performances were free. and audiences could come upon them almost accidentally. Though still modest in scope, dance is becoming part of our urban environment. "Jewels in the Square" is a weekly dance series in Union Square that runs April through October: the Rotunda Series (first Friday of the month) brings dance into a glorious public space, City Hall. The Mark Foehringer Dance Project curates "Dancing in the Park," a Golden Gate Park festival during National Dance Week in April, and Mint Plaza seems to have become the latest open-air dance stage for the late-summer Central Market Arts Festival.

But credit for the longest run-

ning commitment to taking dance to the people belongs to Kim Epifano's Epiphany Productions, whose Trolley Dances mark an annual celebration of public transit and public dance. For the eighth year, and for the price of a Muni fare, people can board a streetcar — or "trolley," as they are called in San Diego, where the event originated — and take a ride to be entertained by some of San Francisco's finest.

Epifano is an artist with flying hair, unbounded enthusiasm, and a firm belief that if something needs to be done, she can do it. This includes bringing out the creative spark in refugees in Oakland, or developmentally challenged adults in San Francisco, or, for that matter, young dancers whom she set loose in a Mexicali bar. So moving the San Francisco bureaucracy to grant her the various permits needed for this festival is, apparently, child's play.

The minute Epifano encountered Trolley Dances in Southern California, she knew she wanted to bring it to San Francisco. ("It was fun and it was free." she remembers.) Over the years, in addition to robust audiences, Trolley Dances has attracted a veritable who's who of local choreographers — Janice Garrett, Deborah Slater, Joe Goode, Sue-Li Jue, Yannis Adoniou, and Sara Shelton Mann among them.

This weekend, catch a glimpse of Jody Lomax on a seven-foot cube, and Salsamania on the sixth floor of the San Francisco Public Library. KT Nelson will preview a section of Transit: A Vertical Life, in which she celebrates what she calls "urban humanity." A bike that turns into a bench will be included.

In addition to seeing a panoply of artists — a total of seven this time around — Trolley Dances opens opportunities to visit lessfamiliar pockets of San Francisco. I had never traveled all the way down the Embarcadero to the Caltrain station until Trolley Dances took me there. This year, Epifano had her own eye-opener. "After all these years of living here, I didn't even know about West Portal." she admits — which is where this year's journey ends. sfbg

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THURSDAY OCTOBER 20TH 9PM FREE (ROCK) BLACK HEART TATTOO 7TH ANNIVERSARY AND SFO TATTOO CONVENTION PRE-PARTY! FEATURING: TOTAL B.S.

LECHEROUS GAZE

FRIDAY OCTOBER 21ST 8PM \$25 (WORLD) ALL AGES UPSTAIRS AT THE SWEDISH AMERICAN HALL:

ZAHARA! AN EVENING WITH GYPSY FLA-THE MOROCCAN MUSICIANS OF EL HAMIDEEN AND DANCER KERENSA DEMARS

RIDAY OCTOBER 21ST 9:30PM \$10/\$12 (ROCK) JESSE BREWSTER (CD RELEASE) LUVPLANET • KYLE ALDEN AND THE BEE-LOUD GLADE BAND (CD RELEASE)

SATURDAY OCTOBER 22ND 9:30PM \$12 (ROCK)
THIS CHARMING BAND
(A TRIBUTE TO THE SMITHS)
THE JEAN GENIES (DAVID BOWIE TRIBUTE)
SINDAY OCTOBER 23D ORN ACCOUNTY

SUNDAY OCTOBER 23RD 9PM \$10 (ROCK/PSYCH)
MAMMATUS / SWANIFANT
SAN FRANCISCO WATER COOLER
MONDAY OCTOBER 24TH 8PM \$10/\$12 (ROCK/

ANDREW RIPP/STEVE MOAKLER

IUESDAY OCTOBER 25TH 8PM \$12 (SINGER-SONGWRIT JEFFREY FOUCAULT IIM HANFT WITH SAMANTHA YONACK VEDNESDAY OCTOBER 26TH 8:30PM \$16

KFJC PRESENTS:
HANS-JOACHIM ROEDELIUS (OF CLUSTER/HARMONIA), XAMBUCA THOMAS DIMUZIO

DAY OCTOBER 27TH 8:30PM \$10/\$12

RYAN MONTBLEAU BAND IASON SPOONER, THE PONIES

FRIDAY OCTOBER 28TH 9PM \$12 (INDIE)
THE SECRET SECRETARIES
WATER & BODIES, BETA STATE

SATURDAY OCTOBER 29TH 9:30PM \$12 (ROCK/ELECTRO)
HALLOWEEN FREAKOUT!
FEATURING: PLANET BOOTY EASYSTREET, THE GLOWING STARS, HOTTUB DI'S

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ARTS + CULTURE: GO THERE

UNDER MY UMBRELLA

You-versus-pho challenges, sizzling hot chocolate: find your rainy day adventure at these bars and restaurants

BY GUARDIAN STAFF WRITERS culture@sfbg.com

GO THERE Nothing fouls an SF afternoon like a sudden shower. We are not given much to bike fenders, Gore-Tex, or waterproof shoes (current Doc Marten resurgence notwithstanding), so when the skies open you are as like as not to find that your dayplanner has closed. But worry not. Should your loved or soon-to-be-lovedwhether-they-know-it-or-not one get cold feet on the rainy day of your date, offer them this fuzzy bunny slipper of a list: our collection of bars and restaurants around the Bay that are perfect for when skies are moist.

▶ PHO GARDEN

This Clement Street Vietnamese spot does not play. A billboard out front advertises its particular draw: a pho eating challenge employing the use of a bowl large enough to hold a baby, as said billboard helpfully illustrates. A \$22 bowl of serviceable beef pho containing two pounds of noodles and two pounds of — at times frighteningly stringy and translucent - meat awaits competitors, who have one hour to scarf it down. You may never want to eat pho again after plunging into its depths but hey, it's rainy out and you just found a bowl of soup on which you can rest your elbows (and chin when the hour inevitably takes its toll). Winners get the pho for free and take home the mega-bowl. Losers get a "Got Pho Challenge?" Tshirt, so everyone waddles home happy. (Caitlin Donohue) 2109 Clement, SF. (415) 379-8677, www.phogardensf.com

► THE LITTLE SHAMROCK

A 118-year-old bar surely has a few ghosts (or at least three sheets to the wind). But nothing could send a chill up your spine while you're seated in front of the fireplace at this Irish Inner Sunset favorite. enjoying a sprightly game of backgammon and nursing a fortifying draft. The uber-Victorian décor and Great Quake-oriented memorabilia lining the walls might just whisk(ey) you back to 1929, when then-owner Tony Herzo Jr. "always had a big kettle of Spanish beans at the window by the front door," according to the bar's lore. We'll gladly settle for the Shamrock's belly-warming Bloody Mary meal plan. (Marke B.)

807 Lincoln, SF. (415) 661-0060

▶ TOSCA

When it's chilly outside, nothing warms your insides like hot chocolate with sweet brandy in a fancy glass. Tosca, with red vinyl booths and exquisite-imposing carved wood bar, will be your beacon in a dreary North Beach storm. The bar keeps the sizzling hot chocolate lined up, awaiting request. And if you need to steady the alcohol running through your delicate system, they bring out these lovely homemade cheesy nibbles and other assorted snacks. The atmosphere is doubly cozy thanks to nostalgic cuts off actual records in the vintage jukebox; the Rat Pack dominates the mix. (Emily Savage) 242 Columbus, SF. (415) 986-9651,

www.toscasf.com **▶ THE RIPTIDE**

Everybody in the Sunset knows that this bar specializes in providing cozy climes for those who have been carving gnarly waves (or just stuck on a packed L-Taraval car). The local paraphernalia-bedecked brick fireplace makes for a great place to curl up and wait out the rainstorms - and you're unlikely to be alone when you do so. The Riptide houses a mini-scene in the outer neighborhoods: open mics, live bands, karaoke, all set to a food menu that rotates daily. Shepard's pie Mondays? DIY grilled cheese Thursdays? It's just enough to reconcile a person to the caprices of Mother Nature for the day. (Donohue)

3639 Taraval, SF. (415) 681-8433, www. riptidesf.com

JUPITER

From handcrafted beers to delicious specialty pizzas named after planets, moons, and astronomers (try the Odysseus, which tops out with wild mushrooms and Danish fontina cheese), Berkeley's Jupiter is a great place for a casual date when it's pouring out. An outdoor seating area with a fireplace and heaters can keep the two of you pleasantly warm. Gothic accents decorate the two-story venue, which is housed in an old livery stable from the 1980s — a European atmosphere in the heart of downtown Berkeley. Every pizza is cooked in a traditional woodfired brick oven and can be complimented with a cold beer — now that'll make you feel all warm and fuzzy inside. (Paige A. Ricks) 2181 Shattuck, Berk. (510) THE-TAPS, www.jupiterbeer.com

▶ RITE SPOT CAFE

Melt-prone San Franciscans deal with the rain in a variety of ways: drinking and eating heavy foods are prime among these. Indulge in both at a bar-restaurant inside which you'll never even notice if the sun comes out. The Rite Spot's windows are few and far between, but never you mind; live music from the jangling piano, white tablecloths, walls painted a vivacious red, and a menu that harkens back to your (non-Italian) grandparents' fave Italian joint

will keep you begging drinks off the affable, struggling artist staff until long after the rainbow's gone. (Donohue) 2099 Folsom, SF. (415) 552-6066, www.

▶ PIZZETTA

ritespotcafe.net

There's nothing like a rainy night to inspire the sudden need for cozy interpersonal contact — preferably over a steaming dish of cheese and sauce. Pizzetta 211, a four-table restaurant in the Outer Richmond, offers just that. It's likely you will share your window ledge-turnedseat with a stranger. It is equally likely that whichever one of you gets your pizza first will forget about the utter lack of elbow space, and possibly about the swampy fog outside. Pizzetta's standbys alone make it worth a trip — a rosemary and pine nut pie, particularly and if you manage to hit the tiny, fragrant spot when there's a farm egg pizza on the menu, endure the wait. (Lucy Schiller) 211 23rd Ave., SF. (415)379-9880, www.pizzetta211.com sfbG

40 SAN FRANCISCO BAY GUARDIAN EDITORIALS NEWS FOOD + DRINK PICKS ARTS + CULTURE MUSIC LISTINGS STAGE LISTINGS ON THE CHEAP FILM LISTINGS CLASSIFIEDS



HIGH CASTLE PLAYS THEE PARKSIDE SAT/15. I PHOTO BY DALTON BLANCO

THURSDAY 13

campaign benefit

8nm \$21.50

ROCK/BLUES/HIP-HOP

Thomas Dolby Bimbo's. 9pm, \$25.

Zee Avi, Foxtails Brigade Independent. 8pm, \$15.

Boom Chick Grant and Green Saloon, 1371

Grant, SF; (415) 693-9565. 9pm, free. **Dodos, SentiMentals, Titan Ups** Make-Out

Room. 7:30pm, \$20-\$30. John Avalos mayoral

Enslaved, Alcest, Junius Slim's. 7:30pm, \$17. Foster the People, Cults, Reptar The Fillmore.

Bottom of the Hill. 9pm, \$10.

Jesse Malin & the St. Marks Social, Radishes

Gardens & Villa, Young Man, Waterstrider

Thee Parkside. 9pm, \$10.

John Gilbert's Cabaret Show, Narcissists

www.50masonsocialhouse.com . 7pm, free

Mike Keneally Band Biscuits & Blues. 8pm, \$20

Mustache Harbor Cafe Du Nord. 9pm, \$12-\$15.

with registration, www.brickandmortarmusic.com

Oh Sees Brick and Mortar Music Hall. 6pm, free

Pure X, Melted Toys Brick and Mortar Music

Bleeding, Sutekh Hexen Stud, 399 9th St, SF;

Foley's, 243 O'Farrell, SF; www.duelingpianosat-

Blues Organ Party Royal Cuckoo, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm, free.

Stephanie Blythe Herbst Theatre, 401 Van Ness, SF; www.sfperformances.org. 8pm, \$38-\$68.

Cosmo Alley Cats Blondies Bar and Grill, 540

"SF Jazz Hotplate Series" Amnesia. 9pm. Stompy Jones Top of the Mark, 999 California,

Valencia, SF; (415) 864-2419; 9pm, free.

SF; www.topofthemark.com. 7:30pm, \$10.

Twang! Honky Tonk Fiddler's Green, 1330

Columbus, SF; www.twanghonkytonk.com. 5pm. Live country music, dancing, and giveaways.

FOLK/WORLD/COUNTRY

Afrolicious Elbo Room. 9:30pm, \$5. DJs

Pleasuremaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk.

Guilty Pleasures Gestalt, 3159 16th St, SF; (415) 560-0137. 9:30pm, free. DJ TophZilla,

Rob Metal, DJ Stef, and Disco-D spin punk, metal,

1984 Mighty. 9pm, \$2. The long-running New

Wave and 80s party features video DJs Mark Andrus, Don Lynch, and celebrity guests.

Thursday Special Tralala Revolution Café,

3248 22nd St, SF; (415) 642-0474. 5pm, free

Downtempo, hip-hop, and freestyle beats by Dr. Musco and Unbroken Circle MCs.

DANCE CLUBS

electro-funk, and 80s.

Siddhartha, These Hills of Gold, 3 Jaguars

Rags Tuttle vs. Rome Balestrieri Johnny

Hall. 9:30pm, \$10-\$13. Russian Cult Band, AWOTT, California

www.studsf.com. 9pm, free.

Hemlock Tayern, 9pm, \$7.

Van Hunt Yoshi's, 8pm, \$22

JAZZ/NEW MUSIC

foleys.com. 9:30pm.

Anonymous 50 Mason Social House, SF;

Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 12

ROCK/BLUES/HIP-HOP

Rome Balestrieri vs. Joel Nelson Johnny Foley's, 243 O'Farrell, SF; www.duelingpianosatfoleys.com. 9:30pm.

Bing Ji Ling, Tommy Guerrero DJ set Brick and Mortar Music Hall. 8pm.

Blue Scholars, Bambu Slim's. 9pm, \$16. Colbie Caillat Regency Ballroom. 8pm, \$30. Danava, Thrones, 3Leafs, DJ Rob Metal Bottom of the Hill, 9pm, \$10.

Ema, Sister Crayon, Alexis Independent. 8pm,

Funker Vogt, Everything Goes Cold, DJ Decay Elbo Room. 9pm, \$20-\$25.

Oak Creek Band 50 Mason Social House, SF;

www.50masonsocialhouse.com, 10pm, free. Glen Phillips, Kim Richey Cafe Du Nord. 9.30nm \$22-\$25

Poison Idea, La Plebe, Insurgence Thee Parkside. 8pm, \$12.

Rademacher, Disco Doom, Ugly Winner Hemlock Tavern. 9pm, \$7.

JAZZ/NEW MUSIC

Cosmo AlleyCats Le Colonial, 20 Cosmo Place, SF; www.lecolonialsf.com; 7-10pm. Dulcimer Flight II by Dan Joseph Meridian Gallery, 535 Powell, SF; www.meridiangallery.org.

Dink Dink Dink, Gaucho, Michael Abraham Amnesia. 7pm, free.

Jazz organ party Royal Cuckoo, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm, free. **Ricardo Scales** Top of the Mark, 999 California, SF; www.topofthemark.com. 6:30pm, \$5.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycal-lwednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle. **Death or Glory** Milk. 9pm, free. Punk rock dance

party with Handsome Hawk Valentine and DJs . Bazooka Jules and Queen-e.

Mary Go Round Lookout, 3600 16th St, SF; www. lookoutsf.com, 10pm, \$5. Drag with Suppositori , Mercedez Munro, and Ginger Snap. Megatallica Fiddler's Green 1333 Columbus SF; www.megatallica.com. 7pm, free. Heavy

metal hangout. Mod v Rockers Make-Out Room. 8pm. Two-year anniversary. Mod, R&B, soul, pop, and punk with Angstroms and guest DJ Duke of Windsor.

No Room For Squares Som., 2925 16th St, SF; (415) 558-8521. 6-10pm, free. DJ Afrodite

Shake spins jazz for happy hour.

Vespa Beat Bliss Bar, 4026 24th St., SF; www. blissbarsf.com. 9pm, free. MSK.fm spins raregrooves, electroswing, and boogie.

FRIDAY 14

ROCK/BLUES/HIP-HOP

Ryan Adams Herbst Theater, 401 Van Ness, SF; www.sfwmpac.org/herbst. 8pm, \$45.
Rome Balestrieri, JC Rockit Johnny Foley's, 243 O'Farrell, SF; www.duelingpianosatfoleys. com. 9pm.

Thursdays at the Cat Club Cat Club. 9pm, \$6

with Dangerous Dan, Skip, Low Life, and guests. **Tropicana** Madrone Art Bar. 9pm, free. Salsa,

Bustamante, Apocolypto, Sr. Saen, Santero, and

cumbia, reggaeton, and more with DJs Don

(free before 9:30pm). Two dance floors bumpin' with the best of 80s mainstream and underground

Bar Feeders, Hank IV, Pins of Light El Rio. 10pm, \$7.

Drums, io echo Independent. 9pm, \$15. Electric Shepherd, Sidewalk Society, Peach Fuzz Knockout. 9pm, \$7.
Foster the People, Cults, Reptar Fillmore. 9pm,

Frank Turner & the Sleeping Souls, Andrew

Full on Flyhead, Points North, Chaw, Stone Roots Great American Music Hall. 9pm, \$14. Terry Hanck Biscuits & Blues. 8 and 10pm, \$20. Jesus and the Rabbis 50 Mason Social House, SF; www.50masonsocialhouse.com, 10pm, free. Mayer Hawthorne and the Country, Harlan Bimbo's, 9pm, \$18.

Middle Class, TV Ghost, Dead Meat, DJ Swizard Bottom of the Hill, 10pm, \$16. Phenomenal Handclap Band Project One, 251 Rhode Island, SF; www.p1sf.com. 9pm. Trainwreck Riders, Rosa Grande, Ape Machine, Gems Thee Parkside 9nm \$8 Tyler Mathew Smith, Blisses B, Kelly McFarling Cafe Du Nord. 9:30pm, \$10. Swoop Unit Amnesia. 7pm, \$7.

JAZZ/NEW MUSIC

Black Cat Orchestra Top of the Mark, 999 California, SF; www.topofthemark.com. 9pm, \$10. Arturo Sandoval Yoshi's, 8 and 10pm, \$22-\$30.

FOLK/WORLD/COUNTRY

Janam Red Poppy Arts House. 8-10pm, \$12-\$15.

DANCE CLUBS

Afro Bao Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.

Afrolicious (Live) and Afrofunk Experience Brick and Mortar Music Hall. 9pm, \$5-\$10. With DJ Senor Oz, celebrating Pleasuremaker's birthday.

AYLI Jackathon Tour with Heidi and Boris Werner Public Works. 9pm, \$10-\$15. Beats for Boobs Mezzanine. 6pm, \$35-\$70. Breast cancer benefit with fashion show and D Is Denise, Elz and Elise, Jonesy, Kristine Dava, Loryn and more

Blow Up: Animal Costume Party DNA Lounge. 10pm, \$20. Electro, house, and dance party jams with DJ Luvtek and Miles the DJ.

Burlesque Benefit Show Elbo Room. 9pm \$10. Featuring Bombshell Betty and her Burlesqueteers and live music from Fromagique and Pat Jordan Band.

Indy Slash Amnesia. 10pm. With DJ Danny White.
No Way Back 222 Hyde, SF; www.222hyde. com. 10pm, \$5. With Garth (Wicked, Golden Goose). Solar, and Conor.

Vintage Orson, 508 Fourth St, SF; (415) 777-1508. 5:30-11pm, free. DJ TophOne and guest spin jazzy beats for cocktalians.

SATURDAY 15

ROCK/BLUES/HIP-HOP

Bad Bibles, Mist Giant, Mwahaha El Rio. 9pm, \$6. Blown to Bits, Kicker, Neighborhood Brats Bender's, 10pm, \$5.

Buxter Hoot'n, Bhi Bhiman, Fox & Woman Bottom of the Hill. 10pm, \$10.

Flaming Telepaths, B.C. Three Abbey Tavern,

4100 Geary, SF; (415) 22-7767. 9:30pm, free. Fountains of Wayne, Mike Viola Slim's. 9pm, \$26. Guido, Jason Marion, Joel Nelson Johnny Foley's, 243 O'Farrell, SF; www.duelingpianosatfoleys.com. 9pm

CONTINUES ON PAGE 42 >>

btwn Post & Sutter 415.923.0923

WED Oct 12

RADEMACHER Disco Doom (Switzerland) Ugly Winner

THU Oct 13 9pm, \$6

SIDDHARTHA These Hills of Gold 3 Jaguars

FRI Oct 14 8pm, \$10 Adv. tix on sale

Litquake presents:
FIGURE FOUR CAPS LOCK
From Classy Freddie Blassie
to the Fabulous Moolah - Pro
Wrestling Memoirs Finally Get
the Researt They Deserve the Respect They Deserve

SAT Oct 15

WE BE THE ECHO Walls (UK, Kompakt) Sean Smith (power trio)

TIGON Ominous Black (PHI) Dutchguts (NJ) Wherrrrr or Ammonite

KICKING SPIT Huff Stuff Magazine (members of Neon Piss/ Knifey Spoony)

THE LAUGHING PROPHETS OF DOOM The Family Stoned (Oly) Bad Daddies

UPCOMING: MJ's Brass Boppers, El Cajon, Blank Stares, Slouching Stars, Nero Order, Ninth Moon Black, Porchlight, Garrett Pierce, Himalayan Bears, Interstellar Grains, Bart Davenport, Gypsy Moonlight Band, Angora Debs, Gardens (Detroit), They Are All Dead

www.hemlocktavern.com



YOTED BEST DIVE BAR 2011

WEDNESDAY, OCTOBER 12

RED HOTS BURLESQUE \$5-10 OMG! KARAOKE NOS

9PM THE COMPLICATIONS, THE DRAMANTICS (ROCK) \$5 , OCTOBER 14 FREE OYSTERS ON THE HALF SHELL

9PM

DJ'S CARMEN & MIRANDA AT THE EL RIO FRUIT STAND (FUNK/DISCO/POP) TILL 2AM - NOS RED HOTS BURLESQUE OLD SCHOOL JAMZ - OLD SCHOOL FUNK,

THE BAR FEEDERS, HANK IV, PINS OF LIGHT

DAY, OCTOBER 15

BENEFIT DANCE PARTY FOR MUJERES UNIDAS Y ACTIVAS SEXPISTOLWHIP - LOUD, DIRTY & DANGEROUS SOUNDS NOS FRONT ROOM

BAD BIBLES. MIST GIANT. MWAHAHA (INDIE / ELECTRO) \$6

SUNDAY, OCTOBER 16

DAYTIME REALNESS —

\$1 PBR/\$2 WELL DOLLAR DAY, ALL DAY GRINN AND BARRETT, GOOD SHERIFF, SONGS FOR ANIMALS (INDIE) \$5

RADICAL VINYL - DJ'S SPIN FUNK+HIPHOP, OLDIES+PUNK! NOS AY, OCTOBER 18

SONGBIRD FALL — FILMS AND LIVE MUSIC By the Bay \$8-10 sliding

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Wed, Oct 12

STANLEY JORDAN

Thurs, Oct 13

VAN HUNT

Fri-Sun, Oct 14-16 **ARTURO** SANDOVAL



Thurs, Oct 20 CD Release

RICARDO SCALES Fri. Oct 21

FAB FAUX



Sat, Oct 22, 10pm **EOIN HARRINGTON BAND**

oakland

510 EMBARCADERO WEST, 510-238-9200

Wed, Oct 12 \$5 fan appreciation show

ERIC VLOEIMANS

Thurs, Oct 13 Solo piano

STEVE KUHN





Thurs, Oct 20 Artist in residence BARBARA HIGBIE with **LINDA TILLERY & LAURIE LEWIS:** Hills to Holler



Mon, Oct 24 THE NIGHT JAZZ BAND

with special guest Michael Wolff

Tues, Oct 25 Jazz drummer / composer

MATT SLOCUM COMING SOON: REGINA BELLE OCT 28-29

All shows are all ages. Reservations Recomm (Lp) Gillsur



EDITORIALS NEWS FOOD + DRINK PICKS ARTS + CULTURE MUSIC LISTINGS

MUSIC LISTINGS

SAT/15

CONT>>

Gun Powder, American Diatribe, Pops Thee Parkside, 3pm, free

High Castle, Street Eaters, Birthday Suits, Ginga Thee Parkside. 9pm, \$6.

Jerry Joseph and the Jackmormons Cafe Du

Nord. 9:30pm. \$12-\$15. Jinx Jones & the King Tones Riptide, 3639

Taraval, SF; www.riptidesf.com. 10pm, free. **Maya Jupiter and Chico Man** Brick and Mortar Music Hall 9nm \$8-\$10 "Treasure Island Music Festival" Treasure

Island, SF; www.treasureislandfestival.com. 12pm, \$69.50. With Empire of the Sun, Cut Copy, Death From Above 1979, Chromeo, Dizzee

"Tundra One Year Anniversary" Sub-Mission. 9pm, 5. With Ceremonial Dagger, AIMON, Text

WEDNESDAY 10/12 8PM • \$10 ADV & DOOR • Rogue Valley

Keaton Simons Michael Tolcher Rachel Platten

FRIDAY 10/14 9PM • \$8 ADV & DOOR

the Lilac Field

Terese Taylor

SATURDAY 10/15 9PM • \$6 ADV & DOOR • Cool Ghouls

Brother Pacific Black Cobra Vipers

SUNDAY 10/16 8PM \$6 ADV & DOOR

For the Broken

Robin deGrasse

Jethro JeremiahJustin Werner

Brendan Getzell

WEDNESDAY 10/19 9PM • \$10-12 ADV & DOOR

THURSDAY 10/20 9PM • \$8 ADV & DOOR • The Devil's Own • The Punk Group

Michael Dean Damron

(Two Cow Garage) **Matt Woods**

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TUESDAY 10/18
8PM • \$6 ADV & DOOR
• Tambo Rays

PreTeen

 $\overline{\text{USI}}$

됴

Baby Talk

Ingrid Rubis

McCoy Tyler

Professor Burns and

The Margins

TBA

Beak and DJs Naco and Bobby Pen. We Be the Echo, Walls, Sean Smith Hemlock Tayern, 9:30pm, \$7.

JAZZ/NEW MUSIC

"An Evening at Elizabeth's Court" Seventh Avenue Presbyterian Church, 1329 Seventh Ave., SF; www.sfrv.org; 7pm, \$40. San Francisco Renaissance Voices.

David Coffin: Sea Music Concert Series Aboard Balclutha, SF: www.maritime.org, 8pm. \$12-\$14.

Jazz session with Mario Grill Greenhouse Cafe, 1722 Taraval, SF; www.greenhousecafe-sf.com. 2-4:30pm.

Mike Karadaglic Herbst Theatre, 401 Van Ness, SF; www.sfwmpac.org. 8pm, \$25-\$65. Arturo Sandoval Yoshi's. 8 and 10pm, \$30. Luciana Souza San Francisco Conservatory of Music, 50 Oak, SF; www.sfjazz.com. 8pm,

FOLK/WORLD/COUNTRY

Saturday Night Salsa Ramp, 855 Francois, SF; www.facebook.com/therampsf, 5:30pm, \$10.

DANCE CLUBS

Afro Bao Little Baobab, 3388 19th St, SF; (415) 643-3558, 10pm, \$5, Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.

Bootie SFDNA Lounge. 9pm, \$8-\$15. More Cowbell (mashup band performing live), DJ Tyme and Nathan Scot, John! John!, and Italian Robot. Booty Bassment Knockout, 9pm. \$5. Booty shaking hip-hop with DJ Ryan Poulsen, and Dimitri Dickenson

Fringe Madrone Art Bar. 9pm, \$5.Indie music

dance party. **Haceteria** Deco Lounge, 510 Larkin, SF; www. decosf.com. 10pm. Live house set by Roche, live acid by Calud Levi, dance music by Jason P, Smac, and Nihar

JFK or MSTRKRFT, Chain Gang of 1974, Sticky

K Mezzanine. 9:30pm, \$20. OK Hole Amnesia. 9pm. With live music, DJs, and visuals Nonstop Bhangra Rickshaw Stop. Seven-year

anniversary with Dholrhythms, Jimmy Love, DJ Rave-E and DJ Sep. 9pm, \$20. Saturday Night Soul Party Elbo Room. 10pm,

\$5-\$10. DJs Lucky, Paul Paul, and Phengren Oswald spininng 60s soul 45s.

Wild Nights Kok BarSF, 1225 Folsom, SF; www. kokbarsf.com; 9pm, free-\$3. Music of Frank Wild, appearance by the Steamworks towel guys.

SUNDAY 16

ROCK/BLUES/HIP-HOP

Kim Boekbinder, Gabby La La Brick and Mortar

Five Finger Death Punch, All That Remains, Hatebreed, Rev Theory Warfield. 7:30pm, \$35. Sebi Lee, Frisky Frolics Knockout. 9pm, \$8. Musical Box performs Genesis Regency Ballroom, 8pm, \$45-\$55. Sour Mash Hug Band, Crux Amnesia. 9pm

\$7-\$10. Thao with The Get Down Stay Down

Independent, 9pm, \$16. Tigon, Ominous Black Hemlock Tavern. 9pm, \$7.
"Treasure Island Music Festival" Treasure Island, SF; www.treasureislandfestival.com. 12pm, \$69.50. With Death Cab for Cutie, Explosions in the Sky, Beach House, Hold Steady, St. Vincent, and more.

JAZZ/NEW MUSIC

"Chamber Music Day" deYoung Museum, 50 Hagiwara Tea Garden, SF; www.deyoung.org. 10am-5pm, free. World, classical, and jazz by 33 ensembles. **Huun Huur Tu** San Francisco Conservatory of Music,



SUN **DUB MISSION**

DJ SEP PLUS GUESTS ROSS HOGG (ITAL SELECTION HIFI) AND LUD DUB (COSMIC VIBE SOUND/BASS RESPONSE)

MON **BLUE SKY BLACK DEATH** 10/17 9PM \$7 USF, BIG SPIDERS BACK

TUE **BRAZILIAN WAX** CARIOCA & P-SHOT **FOGO NA ROUPA**

WED ELBO ROOM PRESENTS **LA RUYA** 10/19

NEAR EAST FLAMENCO FEAT. DANCE BY **MELISSA CRUZ & FANNY ARA RADIO ISTANBUL**

FRI 10/21 BANG DATA/CANDELARIA/ V FOR VOLUME SAT 10/22 40NEFUNKTION SUN 10/23 DUB MISSION: DI SEP

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MUSIC LISTINGS

Jazz Organ Party with Lavay Smith and Chris Siebert Royal Cuckoo, 3202 Mission, SF; www. rovalcuckoo.com, 7:30pm, free,

Arturo Sandoval Yoshi's. 5pm, \$5-\$26 and

7pm, \$26.

"SIMM New Music Series" 116 Ninth St, SF; www.outsound.org. 7:30pm, \$8-\$10. With Lovely Builders and Brains.

McCov Tyner with Chris Potter and Jose James Herbst Theatre, 401 Van Ness, SF; www.sfjazz. com. 7pm, \$30-\$75.

FOLK/WORLD/COUNTRY

Salsa Sunday El Rio. 3-8pm, \$8-\$10. Salsa, merengue, and cumbia with Benny Velarde Y

Sunday Night Salsa Ramp, 855 Francois, SF; www.facebook.com/therampsf. 5:30pm, \$10. "Twang Sunday" Thee Parkside. 4pm, free. With Laura Jean Band, Verms.

DANCE CLUBS

Batcave Club 93, 93 9th St, SF 10pm, \$5. $\label{eq:continuous} \begin{tabular}{ll} Death rock, goth, and post-punk with Steeplerot, \\ XChrisT, Necromos and c_death. \\ \end{tabular}$

Dub Mission Elbo Room. 9pm, \$6. Dub, dubstep, roots, and classic dancehall with DJ Sep, DJ Ross Hogg, and DJ Lud Dub. Jock Lookout, 3600 16th St, SF; www.lookoutsf.

com. 3pm, \$2. Raise money for LGBT sports teams while enjoying DJs and drink specials. La Pachanga Blue Macaw, 2565 Mission, SF; www.thebluemacawsf.com. 6pm, \$10. Salsa dance party with live Afro-Cuban salsa bands.

MONDAY 17

ROCK/BLUES/HIP-HOP

Acoustic Alchemy Yoshi's. 8pm, \$25. Blue Sky Black Death, USF, Big Spiders Back

Elbo Room. 9pm, \$7. Booty Bassment Knockout. 9pm, \$6. Hoppo! Brick and Mortar Music Hall. 9pm, \$15-

Kicking Spit, Owls, Huff Stuff Magazine

JAZZ/NEW MUSIC

Bossa Nova Tunnel Top, 601 Bush, SF; (415) 722-6620. 8-11:30pm, free. Live acoustic Bossa

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DANCE CLUBS

鄙

10/14 8pm \$6

9pm S5

TIE Y

Death Guild DNA Lounge. 9:30pm, \$3-5. Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl

M.O.M. Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all

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Tuesday 18

ROCK/BLUES/HIP-HOP

Acoustic Alchemy Yoshi's. 8 and 10pm, \$18-25. Adam Belew Power Trio, Stick Men Regency Ballroom. 8pm, \$25-\$45. Performing King Crimson material.

Airborne Toxic Event The Fillmore. 8pm, \$21. Capsula Brick and Mortar Music Hall. 9Pm,

Katie Herzig, Butterfly Boucher Bottom of the Hill. 9pm, \$10.

Shelby Lynne Swedish American Hall. 8pm,

\$22-\$25. Moonface, Extra Classic Independent. 8pm, \$15. Opeth, Katatonia Warfield. 8pm. \$27.
Pocketful of Rye El Rio. 8pm, \$7-\$10. Songbird

Fall Series presents "Films and Live Music by the

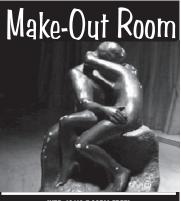
Shirelles Rrazz Room. 8pm, \$40. Street Justice, Smell, Manual and the Machine Knockout. 9:30pm, \$5.

Tin Cup Serenade Burritt Room, Crescent Hotel, 417 Stockton, SF; www.crescentsf.com. 6-9pm,

DANCE CLUBS

Brazilian Wax Elbo Room. 9pm, \$7. With DJ P-Shot and DJ Carioca.

Eclectic Company Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub,



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Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

THEATER

OPENING

"Master Harold" ... and the Boys Phoenix Theater, 414 Mason, Ste 601, SF; 1-800-838-3006, www.offbroadwaywest.org. \$18-40. Opens Sat/15 8pm Runs Thurs-Sat 8pm Through Nov. 19. Off Broadway West Theatre Company performs

Athol Fugard's South African-set drama.

On the Air Pier 29 on the Embarcadero (at Battery), SF; (415) 438-2668, love.zinzanni.org. \$117 and up (includes dinner). Opens Thurs/13, 6pm. Runs Wed-Sat, 6pm; Sun, 5pm. Through Dec 31. Teatro ZinZanni's final performance at Pier 39 riffs on the company's own struggles to stay in San Francisco. Geoff Hoyle and Duffy Bishop are the headlining

red, black & GREEN: a blues (rbGb) Yerba Buena Center for the Arts, 701 Mission, SF; (415) 978-2787, www.ybca.org. \$5-25. Opens Thurs/13, 7:30pm. Runs Thurs-Sat, 7:30pm. Through Oct 22. Marc Bamuthi Joseph's world premiere is a collaborative, multimedia performance work and installation addressing environmental racism, social ecology, and other topics.

RAY ARFA

Inanna's Descent Codornices Park, 1201 Euclid, Berk; www.raggedwing.org. Free. Opens Sat/15, 1-5pm. Runs Sat-Sun, 1pm. Through Oct 30. Special Halloween show Oct 31, 5-8pm. Ragged Wing Ensemble presents its second annual "outdoor, sitespecific, ritual performance event for Halloween.'

ONGOING

"AfroSolo Arts Festival" Various venues, SF; www.afrosolo.org. Free-\$100. Through Oct 20. The AfroSolo Theatre Company presents its 18th annual festival celebrating African American artists, musicians, and performers.

Alice Down the Rwong Wrabbit Whole Emerald Tablet, 80 Fresno, SF; (415) 500-2323, www. brownpapertickets.com. \$15. Fri/14-Sat/15. 9nm Karen Light and Edna Barrón perform their new

comedy based on Alice in Wonderland.

Almost Nothing, Day of Absence Lorraine Hansberry Theatre, 450 Post, SF; (415) 474-8800, www.lhtsf.org. \$43-53. Previews Wed/12-Thurs/13, 8pm. Opens Fri/14, 8pm. Runs Wed-Sat, 8pm (also Sat, 2pm); Sun, 2pm. Through Nov 20. Lorraine Hansberry Theatre performs one-act plays by Marcos Barbosa and Douglas Turner Ward. Desdemona: A Play About a Handkerchief Boxcar Theatre Playhouse, 505 Natoma, SF; www. boxcartheatre.org. \$15-35. Wed-Sat, 8pm; Sun, 3pm. Through Nov 5. Boxcar Theatre performs Pauls Vogel's dark comedy, inspired by the three female characters from Shakespeare's Othello. **Honey Brown Eyes** SF Playhouse, 533 Sutter, SF; (415) 677-9596, www.sfplayhouse.org. \$20-50. Tues-Thurs, 7pm; Fri-Sat, 8pm (also Sat, 3pm). Through Nov 5. Bosnia in 1992 is divided in a horrifying civil war, some characteristics of which play out in parallel circumstances for two members of a single rock band in SF Playhouse's west coast premiere of Stefanie Zadravec's new play. In the first act, set in Visegrad, a young Bosnian Muslim woman (Jennifer Stuckert) is held at gunpoint in her kitchen by a jumpy soldier (Nic Grelli) engaged in a mission of murder and dispossession known as ethnic cleansing. The second act moves to Sarajevo and the apartment of an elderly woman (Wanda McCaddon) who gives shelter and a rare meal to an army fugitive (Chad

Deverman). He in turn keeps the bereaved if indomitable woman company. Director Susi Damilano and cast are clearly committed to Zadravec's ambitious if hobbled play, but the action can be too contrived and unrealistic (especially in act one) to be credible while the tone — zigzagging between the horror of atrocity and the offbeat gestures of romantic comedy - comes over as confused indecision rather than a deliberate concoction. (Avila)

The Kipling Hotel: True Misadventures of the Electric Pink '80s Marsh San Francisco, 1062 Valencia, SF; (415) 282-3055, www.themarsh.org \$15-50. Sat, 8:30pm; Sun, 7pm. Through Nov 13. Acclaimed solo performer Don Reed (East 14th) premieres his new show, based on his post-Oakland years living in Los Angeles.

Making Porn Box Car Theatre Studios, 125A Hyde,

SF; www.brownpapertickets.com. \$25-50. Thurs, 8pm; Fri-Sun, 7pm (also Fri-Sat, 10pm). Through Oct 29. Ronnie Larsen brings back his crowd-pleasing comedy about the gay porn industry.

Not Getting Any Younger Marsh San Francisco, Studio Theater, 1062 Valencia, SF; (415) 826-5750, www.themarsh.org. \$15-50. Thurs-Fri, 8pm; Sat, 8:30pm; Sun, 3pm. Through Oct 23. Marga Gomez is back at the Marsh, a couple of too-brief decades after inaugurating the theater's new stage with her first solo show — an apt setting, in other words, for the writer-performer's latest monologue, a reflection on the inevitable process of aging for a Latina lesbian comedian and artist who still hangs at Starbucks and can't be trusted with the details of her own Wikipedia entry. If the thought of someone as perennially irreverent, insouciant, and appealingly immature as Gomez makes you depressed, the show is, strangely enough, the best antidote. (Avila)

Nymph Errant Eureka Theater, 215 Jackson, SF

(415) 255-8207, www.42ndstmoon.org. \$20-50. Wed, 7pm; Thurs-Fri, 8pm; Sat, 6pm; Sun, 3pm. Through Oct 23. 42nd Street Moon performs Cole Poerter's madcap 1933 musical.

Once in a Lifetime American Conservatory Theater, 415 Geary, SF; (415) 749-2228, www.act-sf.org. \$10-85. Wed/12-Sat/15, 8pm (also Wed/12 and Sat/15, 2pm); Sun/16, 2pm. ACT performs a revival of Moss Hart and George S. Kaufman's 1939 Hollywood satire

San Francisco Olympians Festival" Exit Theater, 156 Eddy, SF; www.sfolympians.com. Thurs-Sat, 8pm. Through Oct 28. No Nude Men Productions presents a festival of 12 new full-length plays written by 14 local writers. Each play focuses on one of the Olympian characters from ancient Greece

ShEvil Dead Cellspace, 2050 Bryant, SF; www. brownpapertickets.com, \$25, Sat/15, Oct 21, and 28-29, 8pm. Primitive Screwheads return with a horror play (in which the audience is literally sprayed with blood, so leave the fancy suit at home!) based on the Evil Dead movies

"Shocktoberfest 12: Fear Over Frisco"

Hypnodrome Theatre, 575 10th St, SF; (415) 377-4202, www.thrillpeddlers.com. \$25-35. Thurs-Sat, 8pm. Through Nov 19. In its annual season-scented horror bid, Thrillpeddlers joins forces with SF's



Czar of Noir, writer-director Eddie Muller, for a sharply penned triplet of plays that resurrect lurid San Francisco lore as flesh-and-blood action. In the slightly sluggish but intriguing *Grand Inquisitor*, a solitary young woman modeling herself on Louise Brooks in *Lulu* (an alluringly Lulu-like Bonni Suval) believes she has located the Zodiac killer's widow (a sweet but cagey Mary Gibboney) — a scenario that just can't end well for somebody, yet manages to defy expectations. An Obvious Explanation turns on an amnesiac (Daniel Bakken) whose brother (Flynn de Marco) explains the female corpse in the rollaway (Zelda Koznofski) before asking bro where he hid a certain pile of money. Enter a brash doctor (Suval) with a new drug and ambitions of her own vis-à-vis the hapless head case. Russell Blackwood directs *The Drug*, which adapts a Grand Guignol classic to the hoity-toity milieu of the Van Nesses and seedy Chinatown opium dens, where a rough-playing attorney (an ever persuasive Eric Tyson Wertz) determines to turn a gruesome case involving the duplicitous Mrs. Van Ness (an equally sure, sultry Kāra Emry) to his own advantage The evening also offers a blackout spook show and some smoothly atmospheric musical numbers, including Muller's rousing "Fear Over Frisco" (music composed by Scrumbly Koldewyn; accompaniment by Steve Bolinger and Birdie-Bob Watt) and an aptly low-down Irving Berlin number — both winningly performed by the entire company. (Avila)

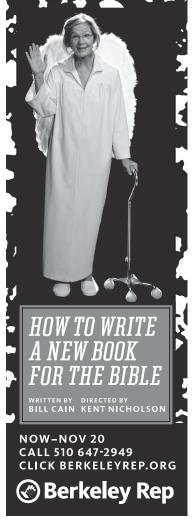
Sorya! A Minor Miracle (Part One) NOHSpace,

Project Artaud, 2840 Mariposa, SF; www.brownpapertickets.com. \$12-18. Sun-Mon, 7pm. Through Oct 24. Theatre of Yugen presents a selection of new

and traditional *Kyogen* comedies. **Tutor: Enter the Enclave** Exit Studio, 156 Eddy, SF; (415) 673-3847, www.darkporchtheatre.com. \$15-25. Thurs-Sat, 8pm. Through Oct 22. Dark Porch Theatre performs Martin Schwartz's play, inspired by an 18th century German drama, about a tutor who realizes the creepy family he works for is not quite what they seem.

A Delicate Balance Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, www.auroratheatre.org. \$10-48. Tues, 7pm; Wed-Sat, 8pm; Sun, 2 and 7pm. Extended through Oct 23. Aurora Theatre performs Edward Albee's comedy of manners.

Phaedra Ashby Stage, 1901 Ashby, Berk; (510) 841-6500, www.shotgunplayers.org. \$17-26.



Wed-Thurs, 7pm; Fri-Sat, 8pm; Sun, 5pm. Through Oct 23. Catherine (Catherine Castellanos) is the loveless matron in the impeccably tidy, upper-class home of middle-aged right-wing judge Antonio (Keith Burkland), secretly infatuated with her stepson (Patrick Alparone), the prodigal returning home from jail and rehab for a new start. Catherine's cold, obsessively ordered run of the household — with heavy-lifting by her cheerful, steadfast housekeeper (a wonderfully genuine Trish Mulholland) — masks a desolation and chaos inside her, a churning empti-ness evoked in the deliberately listless pace of act one and the skudding clouds we can see reflected in the walls of designer Nina Ball's impressively stolid, icily tasteful living room. Portland Center Stage's Rose Riordan directs a strong cast (which includes Cindy Im, as the stepson's rehab partner and sexual interest) in a modern-day adaptation of the Greek myth by Adam Bock (The Shaker Chair Swimming in the Shallows), in a worthy premiere for Shotgun Players. The drama comes leavened by Bock's well-developed humor and the dialogue,

while inconsistent, can be eloquent. The storm that breaks in the second act, however, feels a bit compressed and, especially after the languid first act, contributes to a somewhat pinched narrative. But whatever its limitations, Catherine's predicament is palpably dramatic, especially in Castellanos's deeply moving performance — among her best work to date and alone worth giving *Phaedra* a chance. (Avila)

Rita Moreno: Life Without Makeup Berkeley
Repertory Theatre, Roda Theatre, 2015 Addison, Berk; (510) 647-2949, www.berkeleyrep. org. \$14.50-73. Tues-Sun, showtimes vary. Through Oct 30. The life of stage and screen legend Rita Moreno is a subject that has no trouble filling two swift and varied acts, especially as related in anecdote, song, comedy, and dance by the serene multiple – award-winning performer and Berkeley resident herself. Indeed, that so much material gets covered so succinctly but rarely abruptly is a real achievement of this attractively adorned autobiographical solo show crafted with playwright and Berkeley Rep artistic director Tony Taccone. (Avila) **SFBG**

music dance theater

2011-2012 SEASON



Serial Killer

Louise Fribo & Martene Grimson, sopranos Adrian Kelly, conductor

Fri, Oct 21, 8 pm, Zellerbach Hall

Actor John Malkovich stars in this unique production that mixes concert, theater, and opera to tell the haunting story of Austrian serial killer (and celebrated author) Jack Unterweger. Sopranos Luise Fribo and Martene Grimson represent the unfortunate women in Unterweger's life while Baroque music ensemble Musica Angelica adds the soaring music of Beethoven, Haydn, and Mozart.

U.S. Premiere! Desdemona Toni Morrison, Rokia Traoré & Peter Sellars

Wed-Sat, Oct 26-29, 8 pm, Zellerbach Playhouse

Inspired by Shakespeare's Othello, this intimate and profound new work is a musical-dramatic collaboration between Nobel laureate Toni Morrison, director Peter Sellars, and Malian singer-songwriter Rokia Traoré. Actress Tina Benko and Traoré, representing Othello's Desdemona and her African nurse Barbary, meditate in poetry and song on violence, womanhood, and the transcendent power of love.

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ON THE CHEAP

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SAVE THE SOCKS FOR ANOTHER DAY: PERFORMANCES TAKE OVER SIXTH STREET ON FRI/14.

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On the Cheap listings by Lucy Schiller. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 12

"Hoarding in the Digital Age" lecture Scanners bookstore, 312 Valencia, SF, www.scannersproject.com. 6:30 p.m., free. Renaissance woman Rebecca Falkoff is a Ph. D. candidate in Italian studies at UC Berkeley, but today she's talking about her other passion: hoarding. Falkoff examines hoarding as a symptom of anxiety in our transient digital age in today's lecture at flash new pop-up print bookshop Scanners.

THURSDAY 13

"Jack Davis' Penis Show" Good Vibrations, 1620 Polk, SF. (415) 345-0400, www.good-vibes.com. 6-8 p.m., free. Crochet artist Jack Davis finds inspiration below the belt. The man has been creating foreskinned wonders (they come with drawstrings and double as nifty sacks!) for decades, and his phallic work is a sight to be seen. Look it up and down at this free reception at your friendly neighborhood sex shop Good Vibrations

"A Simple Revolution" Group Reading with Judy Grahn Francis of Assissi, 145 Guerrero, SF. www.auntlute.com. 5:30 p.m., free. Foundational activist, author, and scholar Judy Grahn revisits the 1960s roots of San Francisco's lesbian community along with four other reading panelists. A Q and A with the revolutionary ladies will follow.

FRIDAY 14

Green Empowerment Party and Discussion
Luminalt Warehouse, 1320 Potrero, SF. (415)
641-4000. www.greenempowerment.org. 6:30-9 p.m., free with RSVP to greenempowerment@luminalt.com. Bike, bus, walk, or Prius down to the Mission for a casual discussion of renewable energy's potential across the world. Meet fellow solar enthusiasts, check out Luminalt's organic garden, and hear about some recent work in the Philippines before walking out a little greener.

"2 Blocks of Art" art walk Sixth St. between Market and Howard, SF. www.urbansolutionssf. org. 4-8 p.m., free. Hobnob with upwards of 50 local artists and musicians in some nontraditional spots — a laundromat, optometry office, and of course, the sidewalk. Maybe not the best time to tackle that load of laundry, but definitely a good one to wander out in search of cheap eats and eyenleasing sights.

SATURDAY 15

Potrero Hill Festival 20th St. between Wisconsin and Missouri, SF. www.potrerofestival.com. 1 a. m.-4:30 p.m., free. Ah, to be young and have unquestioned admittance to bouncy castles. No matter. One of our favorite neighborhood festivals — now in its 21st year — holds plenty for those lucky tykes as well as anyone deemed too old for

petting zoos. Bring your little one, find a goat, and wander through the food, music, and art. **Half Moon Bay Art & Pumpkin Festival** Main, Half Moon Bay. www.miramarevents.com. Also Sun/16. 9 a.m.-5 p.m., free. Grab some gourds in Half Moon Bay, our lovely little neighbor and (who knew?) pumpkin capital of the world. Gargantuan orange beasts are the theme of this festival; you can expect weigh-offs, tasty pies, carving, ale, and lots of "smashing" jokes, not to mention live

music, contests, a parade, tons of arts and crafts,

and a haunted house.

Hackmeet 2011 Noisebridge Hackerspace, 2169 Mission, third floor, SF. www.hackmeet.org. Also Sun/16. 11 a.m., free. The West Coast hackmeet, a conference and workshop session exploring the overlaps between technology and social change, goes underway this weekend. Topics include digital security and rights, privacy, Wikileaks, and way more. Food is provided to fuel all those radical typing fingers.

Jimmy's Old Car Picnic Speedway Meadows, Golden Gate Park, SF. www.jimmyspicnic.com. 7 a.m.-4 p.m., free. Dust off that barbeque grill. Everyone is welcome to roast and roam among Mustangs and motorized barstools alike at the not for-profit picnic event now in its 22nd year. Jimmy scours the meadow with an eagle eye for the car he deems worthy of the "Jimmy's Choice" award.

Children's Creativity Museum Opening Weekend 221 Fourth, SF. www.creativity.org. Also Sun/16. 10 a.m.-4 p.m., free. Zeum, reopening as the Children's Creativity Museum, houses wonders that rival anything out of Charlie and the Chocolate Factory. Exhibits are highly interactive and extremely creative: animation, music, design, and movie studios in which your child can play around to their little heart's content. Plus, free carousel rides throughout the weekend.

"An Afternoon of Soccer Culture" reading with Simon Kuper Edinburgh Castle Pub, 950 Geary, SF. www.castlenews.com. 3-5 p.m., free. Reading from his new book "The Soccer Men," Simon Kuper discusses the secret lives of all-star soccer players. Classic matches will play in the background. This all takes place in a castle-themed pub. If you don't feel British, order a Newcastle. Vagabond Indie Craft Fair Urban Bazaar, 1371 Ninth, SF. www.urbanbazaarsf.com. Also Sun/16. 11 a.m.-5 p.m., free. The boutique, already known for supporting local arts and craftspeople, hosts 30-plus folks selling their work. Perfect for snagging tons of gifts to sort through later come the holidays.

SUNDAY 16

Textile Bazaar: Treasures from Around the World St. Anne's of the Sunset Church, 1300 Funston St., SF. (415) 750-3627. 10 a.m.-4 p. m. Run your hands over this. Woven goodies from across the globe, brought to you by nearly thirty members of the Textile Arts Council.

23rd Annual Fiesta on the Hill Cortland Ave., SF. www.bhnc.org. 10 a.m.-6 p.m. Can't make it to Saturday's Potrero Hill Festival? Can, but just want to support another beloved SF neighborhood? Really like petting zoos and great music? Take in the sights and eats in Bernal Heights with over 20,000 others. SFBG

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KILL IT WITH FIRE! MARY ELIZABETH WINSTEAD STARS IN THE THING, OUT FRI/14. I PHOTO BY KERRY HAYES

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Max Goldberg, Dennis Harvey, Lynn Rapoport, and Matt Sussman. For rep house showtimes, see Rep Clock. For complete film listings, see www.sfbg.com

SAN FRANCISCO **DOCUMENTARY FILM FESTIVAL**

The 10th San Francisco DocFest runs Oct 14-27 at the Roxie, 3117 16th St, SF, and the Shattuck Theatre, 2230 Shattuck, Berk. Tickets (\$11) and complete schedule available at www.sfindie.com For commentary, see "A Decade of DocFest."

OPENING

The Big Year Steve Martin, Jack Black, and Owen Wilson star as bird-watching frenemies in this roadtrip comedy. (1:30)

Blackthorn This low-key neo-Western imagines what would've happened if Butch Cassidy had survived that shootout in 1908 Bolivia and retreated into anonymity as a rural rancher. Sam Shepard stars as the outlaw turned grizzled gringo (in flashbacks to the Sundance Kid days, he's played by Game of Thrones' Nikolaj Coster-Waldau). Butch, now known as James Blackthorn, longs to return to America, so he empties his bank account and sells off his horses. His plan runs afoul when he loses his cash stash, thanks to a series of unfortunate events set into motion by gentleman bandit Eduardo (Eduardo Noriega), who's just ripped off a nearby mine but is ill-suited for survival in the harsh backcountry. Determined to recoup his losses, Butch reluctantly teams up with Eduardo; there are shoot outs and escapes on horseback and a nice series of scenes with Stephen Rea as an aging, frequently soused Pinkerton detective. Director Mateo Gil (writer of 1997's Open Your Eves, which starred Noriega) delivers an unpretentious spin on a legend highlighted by gorgeous landscapes and, of course, Shepard's true-gritty performance. (1:38) *Albany,* Bridge, (Eddv)

Finding Joe Think of Finding Joe as a noob's every hero introduction to mythologist Joseph Campbell's The Hero With a Thousand Faces. Director Patrick Takaya Solomon assembles a diverse group of Campbell experts and acolytes such as Joseph Campbell Foundation president Robert Walter, author Deepak Chopra, tai chi master Chungliang Al Huang, *A Beautiful Mind* (2001) screenwriter Akiva Goldsman, and skater Tony Hawk, who expound on every aspect of the hero's journey, from experiencing spiritual death to finding bliss to summoning the courage to slay dragons. Somewhat predictable clips from *Star Wars* (1977) and other cinematic sources bring home the ways that pop culture has incorporated and been read through the filter of Campbell's ideas. All of which makes for an accessible survey of our bro Joe's work — though despite the inclusion of a few token female talking heads like actress Rashida Jones and Twilight (2008) director Catherine Hardwicke, Solomon's past shooting action sports and commercials gives the doc a distinctly macho cast. (1:23) *Opera Plaza, Shattuck.* (Chun) **Fireflies in the Garden** Don't let the A-list cast

(Willem Dafoe, Ryan Reynolds, Emily Watson, Julie Roberts) fool you: this is a minor-key melodrama that would be just as unmemorable with a cast of unknowns. Writer-director Dennis Lee tosses a cowriting credit to Robert Frost, whose poem lends the film its title and plays a part in a pivotal scene. Scarred by a childhood made miserable by his cruel father (Dafoe) — who, as onscreen dads go, really isn't that terrible (see *The Woman*, below) — a successful writer (Reynolds) returns home for a family celebration that turns (wait for it) tragic. This

is the kind of movie that attempts to hit big emotional notes without actually earning them; if the lure of Reynolds as a hunky sad sack is too great to resist, prepare to feel either completely unmoved o totally manipulated. Not sure which is worse. (1:39) Embarcadero. (Eddy)

Footloose Another unnecessary remake joins the queue at the box office, aiming for the pockets of '80s-era nostalgics and fans of dance movies and naked opportunism. A recap for those (if there are those) who never saw the 1984 original: city boy Rer McCormack moves to a Middle American speck-onthe-map called Bomont and riles the town's inhabitants with his rock 'n' roll ways - rock 'n' roll, and the lewd acts of physicality it inspires, i.e., dancing, having been criminalized by the town council to preserve the souls and bodies of Bomont's young people. Ren falls for wayward preacher's daughter Ariel Moore whose father has sponsored this oversolicitous piece of legislation — and vows to fight city hall on the civil rights issue of a senior prom. Ren McCormack 2.0 is one Kenny Wormald (prepped for the gig by his tenure in the straight-to-cable dance-movie sequel *Center Stage: Turn It Up*), who forgoes the ass-grabbing blue jeans that Kevin Bacon once angry-danced through a flour mill in. Otherwise,

the 2011 version, directed and cowritten by Craig Brewer (2005's *Hustle & Flow*), regurgitates much of the original, hoping to leverage classic lines, familiar scenes, and that Dance Your Ass Off T-shirt of Ariel's. It doesn't work. Ren and Ariel (*Dancing* with the Stars' Julianne Hough) are blandly unsympathetic and have the chemistry of two wet paper towels, the adult supporting cast should have known better, and the entire film comes off as a tired, tune-

less echo. (1:53) Balboa. (Rapoport)

Happy, Happy Sigve (Henrik Rafaelsen) and
Elisabeth (Maibritt Saerens) seem like very exciting new neighbors to Kaja (Agnes Kittelsen) — she's almost hysterical with welcoming enthusiasm, perhaps overcompensating for the frigidity of her union to dour Eirik (Joachim Rafaelsen). But it soon emerges that the urban, urbane newcomers to this snowy country community also have more than their share of domestic woes. When those unpleasant facts tumble out over a rather disastrous dinner party, the revelation somehow throws Kaja and Sigve together as not just the injured parties in their respective marriages, but potential soulmates. This first feature for both director Anne Sewitzky and scenarist Ragnhild Tronvoll nearly passed unnoticed at Sundance this January — being so good-natured and, well, Norwegian — but dang if it wasn't just too much of a genuine (as opposed to contrived) crowdpleaser to go ignored. The characters behave badly (as well as irresponsibly, since there are children involved), yet their fates develop real rooting interest through a number of clever, complex, sometimes hilarious narrative developments. It would be a delight even without the slam-dunk inspiration of an unlikely Greek chorus: four vanilla gents singing African-American spirituals a cappella as incongruous yet strangely perfect external commentary on our protagonists' hapless entanglements. (1:28) *Lumiere*. (Harvey)

The Sleeping Beauty Fairytales are endemically Freudian; perhaps it has something to with their use of subconscious fantasy to mourn — and breathlessly anticipate — the looming loss of childhood. French provocateuse Catherine Breillat's feminist re-imagining of *The Sleeping Beauty* carries her hyper-sexualized signature, but now she also has free reign to throw in bizarre and beastly metaphors for feminine and masculine desire in the form of boil-covered, dungeon-dwelling ogres, albino teenage princes, and icy-beautiful snow queens. The

CONTINUES ON PAGE 48 >>











Taiwan

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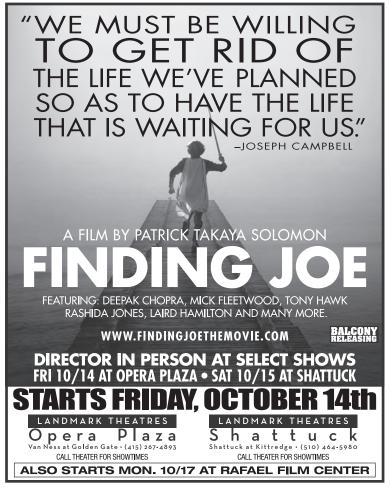
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story follows Anastasia, a poor little aristocrat, who longs to be a boy (she calls herself "Sir Vladimir"). When her hand is pricked with a vew spindle (more of a phallic impalement, really), Anastasia falls into a 100-year adventurous slumber, eventually awakening as a sexually ripe 16-year-old. It all plays like an anchorless, Brothers Grimm version of Sally Potter's 1992 *Orlando*. And while it's definitely not for the kiddies, it's hard to believe that many adults would find its overt symbolism and plodding narrative any more than a sporadically entertaining exercise in preciousness. Your own dreams will undoubtedly be more interesting — perhaps you can catch a few zzz's in a theater screening this movie. (1:42) SFFS New People Cinema (Michelle Devereaux) **The Thing** A remake of a remake? Or a prequel to a remake? Whatever. Kurt Russell forever! (1:43) *Shattuck.*

Toast Oh, what a tasty dish Helena Bonham Carter has become, not afraid to look bad, mumsy, frazzled, or even like a fashion icon (as in recent Marc Jacobs ads). Watching her clean, cook, and spar with the young, preternaturally snobbish food writer Nigel Slater (played as a child by Oscar Kennedy, then as a teenager by Freddie Highmore) is the central, entirely edible joy of this changeable, notquite-cozy journey back to a damp, dour '60s-era Britain. Swinging London is more than simply a few miles away from Nigel's sad childhood in this film based on Slater's memoir: he fantasizes about lav ish spreads of food while his aggro dad (Ken Stott) blusters hopelessly and his sickly mum (Victoria Hamilton) cringes at even spaghetti Bolognese and relies on the culinary fallback of toast. The arrival of the blowsy, earthy and, in Nigel's eyes, unendingly tacky housekeeper, Mrs. Potter (Carter), brings genuinely good food — and welcome comedy — into Nigel's life while stirring a sense of indignant competition. The way to a dad's, or rather, a man's, heart is obviously through a lofty, majestic lemon meringue pie. Too bad young Nigel is such an elitist bitch, making for a repugnant protagonist that's hard to sympathize with. Likewise Highmore and Kennedy are outclassed when it comes to Bonham Carter, who snatches the entire film away with her undeniable sass, manic scrubbing, and sorrowful looks. (1:36) Opera Plaza, Shattuck. (Chun) **Trespass** It's a shame that director Joel

Schumacher has to take the blowtorch of bad taste to this promising if melodramatic and theatrically static home-invasion thriller, especially consider ing the competence and likeability of the cast; the blood, sweat, and tears they shed; the pots boiled; and the scenery chomped, stomped, and summarily destroyed. Assembled in their set piece of a McMansion like sleek figurines all set to be knocked down, the affluent Miller family already appears to be a fairly dysfunctional lot: dad Kyle (Nicolas Cage) is more interested in cutting deals for his diamonds than paying any attention to his neglected, ineffectual wife, Sarah (Nicole Kidman), and his rebellious daughter, Avery (Liana Liberato). As Avery slips out for a clandestine teen party, in slithers a whole 'nother screwed-up clan, led by Elias (Ben Mendelsohn) and Jonah (Cam Gigandet). This all-American fortress has been breached, but with little of the gut-level, primal genius of Sam Peckinpah's Straw Dogs (1971). Broken glass, shattered bones, multiple death threats, and far too many cheesy, curtain-fluttering flashbacks ensue — the type that set you at the edge of your seat, simultaneously wondering what plot twist will materialize next and when the agony will be over, namely the Millers', who Cage and Kidman invest with admirable bushels of conviction, and your own, (1:31) (Chun)

The Woman Writer-director Lucky McKee scored a cult hit with 2002's *May*; his latest, *The Woman* (co-written with novelist Jack Ketchum), arrived in my mailbox packaged in a barf bag, "just in case." This bit of Herschell Gordon Lewis-style gimmickry had me expecting great things, and indeed, McKee's love of gore goes to 11, with gnawed-off digits, ripped-out entrails, and other squishy moments aimed squarely at shock-horror enthusiasts. All is not well in the household headed up by cheerful misogynist-sadist Chris (Sean Bridgers of *Deadwood*): his wife (May's Angela Bettis) is a quivering wreck; his older daughter (Lauren Ashley Carter) is concealing a growing secret; and his son (Zach Rand) is a middle-school sociopath. When Chris captures a Nell-by-way-of-Leatherface feral woman (Pollyanna McIntosh) in the woods near his home, he chains her up in a storm shelter and sets about "civilizing" her — which basically means keeping her as his own personal torture puppet. McKee, who never met a slo-mo shot he didn't like, seems to be aiming for black comedy at least part of the time, but *The Woman* is so mean-spirited that by the time its inevitable tidal wave of revenge crashes down, it's hard to feel any kind of satisfaction or release. Revulsion, however yes. (1:45) (Eddy) **sfbG**

THIS FRIDAY, CUT LOOSE



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OCT 20, 7:00pm - OPENING NIGHT: ALMANYA
OCT 21, 3:30pm - MOUNT ST. ELIAS
OCT 21, 6:00pm - JOSCHKA & MR. FISCHER
OCT 21, 9:15pm - HOW ABOUT LOVE
OCT 22, 1:00pm - WINTER'S DAUGHTER
OCT 22, 3:00pm - LITTLE ALIEN
OCT 22, 6:45pm - THE POLL DIARIES
OCT 22, 9:45pm - SENNENTUNTSCHI
OCT 23, 11:00am - THE TIGERDUCK GANG (Children's Matinee)
OCT 23, 1:00pm - FACE THE WALL
OCT 23, 3:30pm - THE FATHERLESS
OCT 23, 6:00pm - CENTERPIECE: BOLD HEROES
OCT 23, 8:45pm - THE DAY I WAS NOT BORN
OCT 24, 4:00pm - WINTER'S DAUGHTER
OCT 24, 6:30pm - STOPPED ON TRACK

OCT 24, 4:00pm - WINTER'S DAUGHTEI OCT 24, 6:30pm - STOPPED ON TRACK OCT 24, 9:15pm - KLITSCHKO OCT 25, 3:30pm - JANE'S JOURNEY OCT 25, 6:00pm - REMEMBRANCE OCT 25, 8:30pm - THE SANDMAN

OCT 26, 2:30pm - 100 YEARS HOLLYWOOD OCT 26, 4:30pm - LILA, LILA OCT 26, 7:00pm - CLOSING NIGHT: IF NOT US, WHO

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Century Plaza Noor off El Camino, South SF. (650) 742-9200

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650. Lumiere California/Polk, 267-4893.

Marina Theatre 2149 Chestnut. www.Intsf. com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO. Metro Union/Webster. 931-1685.

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Grand Lake 3200 Grand, Oakl, (510) 452-3556 Jack London Stadium 100 Washington, Jack London Square, Oakl, (510) 433-1320.

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California Kittredge/Shattuck, Berk. (510)

Cerrito 10070 San Pablo, El Cerrito. (510) 972-9102

Emery Bay 6330 Christie, Emeryville. (510) 420-0107

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. **SFBG**





THE 10TH SF DOCUMENTARY FESTIVAL kicks off with Dirty Pictures, a film about the Bay Area chemist who discovered the effects of MDMA and other psychedelics, and ends with The Stan Lee Story, about the most recognized name in comics. In between we meet Egyptian belly dancers; the puppeteer behind Elmo; kids that run off to join the circus; Christian card counters; English punk rockers; compulsive collectors; Tetris masters; yoga practitioners and more...

Don't miss the Opening Night Party, superhero themed Closing Night Party or our annual Roller Disco Costume Party (all at CellSpace). And make sure the 80s New Wave Sing A Long party at the Roxie Theater is on your calendar too!

50 SAN FRANCISCO BAY GUARDIAN EDITORIALS NEWS FOOD + DRINK PICKS ARTS + CULTURE MUSIC LISTINGS STAGE LISTINGS ON THE CHEAP FILM LISTINGS CLASSIFIEDS



ONLINE AND IRL RELATIONSHIPS COLLIDE IN HONEY PUPU, SCREENING AS PART OF "TAIWAN FILM DAYS" AT THE SFFS I NEW PEOPLE CINEMA.

COURTESY OF SAN FRANCISCO FILM SOCIETY

Schedules are for Wed/12-Tues/18 except where noted. Director and year are given when available. Double and triple features are marked with a . All times p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6. "Other Cinema:" "Gerry Fialka's PXL This 20!," films made with the Fisher-Price PXL 2000, Sat, 8:30.

CASTRO 429 Castro, SF; (415) 621-6120, www Castrotheatre.com. \$7.50-15. • Dinner at Eight (Cukor, 1933), Wed, 2:50, 7, and Libeled Lady (Conway, 1936), Wed, 4:55, 9:05. Arab Film Festival: Egyptian Maidens (Amin, 2010), Thurs, 7:30. For tickets (\$25) and complete festival information (festival runs through Oct 23 in SF, San Jose, and Berkeley), visit www.arabfilmfestival. org. •Fright Night (Holland, 1985), Fri, 7:30, and Child's Play (Holland, 1988), Fri, 9:30. "Marc Huestis Presents:" The Bad Seed (LeRoy, 1956), noon, 7:30, 9. With star Patty McCormack in person at noon and 7:30 pm shows; for tickets (\$10-35), call (415) 863-0611 or visit www.ticketfly.com. •The Exorcist (Friedkin, 1973), Sun, 2:20 7, and **The Exorcist III** (Blatty, 1990), Sun, 4:45, 9:25. **Pearl Jam Twenty** (Crowe, 2011), Tues, 8. Free screening presented by KQED; for reservations (recommended) visit kged.org/pearliam

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. Mill Valley Film Festival, through Sun/16. Tickets (most shows \$13.50) and more info at www.mvff.com.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. \$10 (reservations required as seating is limited). "CinemaLit Film Series: Discovering Myrna Loy:" **Penthouse** (Van Dyke, 1933), Fri, 6.

OAKLAND METRO OPERA HOUSE 630 Third St, Oakl; www.bloodsweatvinyl.com. \$18. **Blood, Sweat** + Vinyl: DIY in the 21st Century (Thomas), Sat, 6. With performances by Oxbow and Evangelista, two of 20 bands featured in the documentary.

OAKLAND MUSEUM OF CALIFORNIA James

Moore Theater, 1000 Oak, SF; www.museumca. org Free with museum admission (\$6-12) "Home Movie Day," movies submitted by the public as well as from the African American Museum and Library at Oakland, Sat, 1-5.

ODDBALL FILM AND VIDEO 275 Capp, SF; (415) 558-8112, rsvp@oddballfilm.com. \$10. "Media Ecology Soul Salon (MESS) with Joey Bishop (aka Ed Holmes)," rare film clips and interview with Holmes by Gerry Fialka, Fri, 8:30.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berks (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Paul Sharits: An Open Cinema:" "Paul Sharits: Midcareer Work" (1973-76), Wed, 7:30; "Late Work" (1975-82), Thurs, 7:30. "Rainer Werner Fassbender: Two Great Epics:" World on a Wire (1973), Fri, 7; Berlin Alexanderplatz, Parts I-III (1979-80), Sun, 2. "Home Movie Day: "Amateur Night: Home Movies from American Archives," Sat, 6:30. "UCLA Festival of Preservation:" **Sleep, My Love** (Sirk, 1948), Sat, 8:45. "Kino-Eye: The Revolutionary Cinema of Dziga Vertov:" "Kino-Pravda Nos. 9-11, 13 (Yesterday, Today, Tomorrow: A Film Poem Dedicated to the October Celebrations)" (1922), Tues, 7.

PIEDMONT 4186 Piedmont, Oakl; (510) 464-5980, www.landmarktheatres.com. \$15. **The Room** (Wiseau, 2003), Fri-Sat, midnight. Director and star Tommy Wiseau and co-star Greg Sestero in person. ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-9.75. American

Teacher (Roth, 2011), Wed-Thurs, 8:45 (also Wed, 6:30). Sleep Furiously (Koppel, 2008), Wed-Thurs, 7, 9. San Francisco Documentary Film Festival, Oct 14-27. For tickets (most shows \$11) and more info, visit www.sfindie.com.

SFFS I NEW PEOPLE CINEMA 1746 Post, SF; www.sffs.org. \$13. "Taiwan Film Days:" **Formosa Mambo** (Wang, 2011), Fri, 7; **Taivalu** (Huang, 2011), Sat, 1:30, Pinoy Sunday (Ho, 2009), Sat, 4 and Sun, 7; You Are the Apple of My Eye (Giddens, 2011), Sat, 6; Honey Pupu (Chen, 2011), Sat, 9; The Coming of Tulku (Cheng)

Sun, 1; Bear It (Cheng, 2011), Sun, 4:15; Ranger (Chienn, 2010), Sun, 9

SAN FRANCISCO PUBLIC LIBRARY Koret Auditorium, 100 Larkin, SF; www.sfpl.org. Free. "Thursdays at Noon Film Series: When Women Got

the Vote:" Iron-Jawed Angels (von Garnier, 2004), Thurs noon

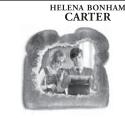
SAN FRANCISCO STATE UNIVERSITY Coppola Theater, 1700 Holloway, SF; cinema.sfsu.edu. Free. "SFSU MFA Film Screening," Thurs, 7:30.

VORTEX ROOM 1082 Howard, SF; www.myspace. com/thevortexroom. \$5 donation. "The Vortex

Incarnate:" • Masque of the Red Death (Corman, 1964), Thurs, 9, and **Doctor Faustus** (Burton and Coghill, 1967), Thurs, 11.

YERBA BUENA CENTER FOR THE ARTS 701

Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. "Mexico Rising: The Films of Nicolás Pereda:" **Summer of Goliath** (2010), Thurs, 7:30 and Sun, 2. **SFBG**



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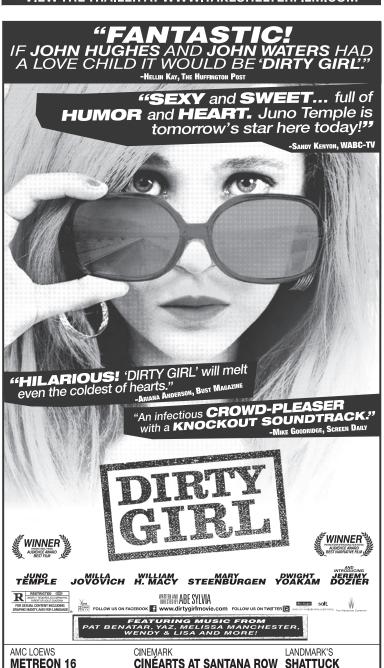
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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATE-MENT FILE NO. A-0337872-00 The following person is doing business as IsThat-So?, 601 Missouri St., San Francisco, CA 94107. This business is conducted by an Individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Patricia Farrell This statement was filed by Magdalena Zevallos on August 30, 2011. L#113445., October 12, 19, 26 and November 2, 2011

FICTITIOUS BUSINESS NAME STATE-MENT FILE NO. A0338261-00 The following person is doing business as English Language Institute 760 Market Street #401 - 4, San Francisco, CA 94102. This business is conducted by a Corporation. Registrant commenced business under the above-listed fictitious business name on the date January 1, 2012. Signed by Yoko Rinerson, President. This statement was filed by Melissa Ortiz on September 16, 2011. L#113460., October 5, 12, 19 and 26, 2011

FICTITIOUS BUSINESS NAME STATE-MENT FILE NO. A-0338425-00 The follow ing person is doing business as I - Creation 161 University St. San Francisco, CA 94134. This business is conducted by a Corporation . Registrant commenced business under the above-listed fictitious business name on the date Septpember 26, 2011. Signed by Richard law, Vice President. This statement was filed by Mariedyne L. Argente on September 26, 2011. L#13443., September 28 and October 5, 12, 19, 2011

FICTITIOUS BUSINESS NAME STATE-MENT FILE NO. A-0338664-00 The following person is doing business as Asmbly Hall 1850 Fillmore Street, San Francisco, CA 94115. This business is conducted by husband and wife . Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Anna Patricia Benitez. This statement was filed by Marieb Jaldon on October 5, 2011. L#113464., October 5, 12. 19 and November 2. 2011

12, 19 and November 2, 2011

NOTICE OF APPLICATION FOR CHANGE
IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE Date of Filing Application:
September 16, 2011. To Whom It May
Concern: The name of the applicant is:
Bay Breakers LLC . The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1795 Geary Blvd.,
San Francisco CA 94115-3714. Type of License Applied for: 41 - ON-SALE
BEER AND WINE - EATING PLACE .
Publication dates: October 12, 2011
L#113457

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE Date of Filing Application: September 30, 2011. To Whom It May Concern: The name of the applicant is: LET IT FLHO LESSEE INC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 225 Powell Street, San Francisco CA 94102-920 Street, Icense Applied for:

- ON-SALE GENERAL EATING PLACE

Publication dates: October 12, 2011

L#113462

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGES LINCENSE Date of Filing Application: September 26, 2011. To Whom It May Concern: The name of the applicant is: Alibi LLC The . The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 839 Geary Street, San Francisco CA 94109-7217. Type of License Applied for: 48 - ON-SALE GENERAL PUBLIC PREMISES . Publication dates: October 12. 2011 L#113461

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES Date of Filing Application: September 29, 2011. To Whom It May Concern: The name of the applicant is: MATEVEZA LLC . The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 3801 18TH Street, San Francisco CA 94114-2615. Type of License Applied for: NOTICE OF APPLICATION TO SELL ALCOHOLIC **BEVERAGES** Date of Filing Application: Auguest 19, 2011. To Whom It May Concern: The name of the applicant is: Simon Li . The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 448 Larkin Street, San Francisco CA 94102-3607. Type of License Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE . Publication dates: October 5, 12 and 19, 2011 L#113459

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-11-547977. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102, PETI-TION of Anna Sophia Castillo for change of name. TO ALL INTERESTED PERSONS: Petitioner Anna Sophia Castillo filed a petition with this court for a decree changing names as follows: Present Name: Anna Sophia Castillo, Proposed Name: Ana Sofia Castillo . THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: October 20, 2011. Time: 9:00 AM room - 514. Signed by Ellen Chaitin, Presiding Judge on August 9 2011 Endorsed Filed San Francisco County Superior Court on August 9, 2011 by Param Natt, Deputy Clerk. Publication dates: September 21, 28, October 5, 12 2011. L#113429<*rb(.25, 0, K, 100%, 0, 0, 1.7 pt)>

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-11-548084, SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Charles Laurence Ward for change of name. TO ALL INTERESTED PERSONS: Petitioner Charles Laurence Ward filed a petition with this court for a decree changing names as follows: Present Name Charles Laurence Ward. Proposed Name: Charles Laurence Ward - Harshaw Jr.. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: November 29, 2011, Time: 9:00 AM room - 514. Signed by Ellen Chaitin, Presiding Judge on September 14, 2011. Endorsed Filed San Francisco County Superior Court on September 14 2011 by Deputy Clerk. Publication dates: ptember 28, October 5, 12 and19th, 2011. L#113454

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-11-548113. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Charles Laurence Ward for change of name. TO ALL INTERESTED PERSONS: Petitioner Randolph Dean Dinwiddle filed a petition with this court for a decree changing names as follows: Present Name Randolph Dean Dinwiddle Proposed Name: Remington Dean. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: December 6, 2011. Time: 9:00 AM room - 514. Signed by Ellen Chaitin, Presiding Judge on September 22, 2011. Endorsed Filed San Francisco County Superior Court on September 22, 2011 by Param Natt Deputy Clerk. Publication dates: September 28, October 5, 12 and19th,

2011. L#113455 ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-11-548114, SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Charles Laurence Ward for change of name. TO ALL INTERESTED PERSONS: Petitioner San Shwe Kine Dinwiddie filed a petition with this court for a decree changing names as follows: Present Name San Shwe Khine Dinwiddie. Proposed Name: Clover Temple - Dean THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: December 6, 2011. Time: 9:00 AM room - 514. Signed by Ellen Chaitin, Presiding Judge on September 22, 2011. Endorsed Filed San Francisco County Superior Court on September 22, 2011 by Param Natt Deputy Clerk. Publication dates: September 28, October 5, 12 and19th,

2011. L#113456

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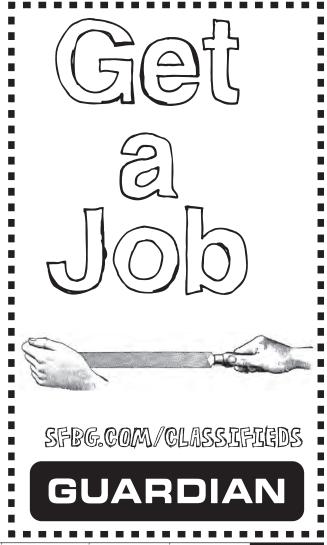
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THE ONE FOR ME?

SF, 40s, very friendly, outgoing, caring, intelligent with good values. Enjoys shopping, dancing, long drives, reading, the beach, biking, and more. Looking for man, 40-59, for long-term relationship. ☎332975

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Sisters of the order of St. Dominadora. Seeks submissive repair man as boy toys, cross-dressers can work in drag. Surrender to a higher Female Power. ന809149

LET'S LAUGH TOGETHER! Adorable SF, 40s, enjoys coffee shops, dining out, traveling. Seeking similar male, 40s to 50s, for friendship first leading to possible LTR. 2332833

YOU FOUND ME!

SF, 40s, feminine, artistic, health-mind-ed, enjoys music, the outdoors, the beach, dining out and trying new foods, hiking. Seeking similar male, for dating and maybe more. 2332834

EUROPEAN WOMAN

SF, 50s, NS, tri-lingual, classy, healthy, personable, I like to grow orchids, sailing, boating, traveling, long drives, the beach. Seeking a similar male, 40-59, for friendship leading to possible LTR. ന്മ332835

LET'S MEET

SF, 40s, adaptable, ambitious, friendly, caring, honest, feminine, optimistic, hardworking and compassionate. Enjoys music, dancing, traveling, reading, hiking, long drives and more. Seeking SM, 40-59, for possible LTR. ☎332973

EXOTIC, EROTIC LATINA

Sexy Latin woman, blonde, busty, long legs, former dancer from New Orleans, would like to meet open-minded gentle-men who are interested in intimate companionship and good times. If you are serious-minded and on the same page, get in touch with me. 2332832

DOMINANT ATTITUDE

Full-figured black lady with huge butt, in wheelchair, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. 2851838

SEEKS ONE SPECIAL GUY Attractive female, 47, 5'6", N/S, dark skinned Puerto rican roots, down-to-earth, does missionary work, likes bowl-

ing, dancing, cooking, jazz, dominoes, seeks WM, 53-67, N/S, for possible LTR. I believe we are living in the last days.

SEEKING A FRIEND

Hispanic American lady, 64, attractive, educated and stable seeking Irisih Catholic gentleman, 75+, with education, for friendship. 2861416

LOVELY LADY

SWF, 100% organically grown bohemian in mid 50s, long dark wild curly hair, grey-green eyes, attractive, fit, kind, honest, sincere and secure. Searching for male soulmate. Fremont area. 2339569

LFT'S

CELEBRATE SUMMER!

SWF, 55+, petite, brown hair, big, brown eyes, would like to meet a nice, handsome man. I'm into music, metaphysics, big smiles and spiritual values. Nonsmokers, please. 2298476

GOOD TIMES TOGETHER

Friendly mature female, compassionate, has good values, likes music, dancing, dining out. Seeking a SM, 70+, for friendship and companionship. 2332829

LOVE IN THE AFTERNOON WF, 43, professional single Mom, few tattoos, loving, caring, spontaneous, romantic, likes art, music, walks, good food, bookstores. Seeking old fashioned gentleman, prefers tall, 43-55, who's independent, healthy self-esteem, good hygeine, outgoing, sociable, for friendship, romance, adventures, leading monogamous relationship. 7336284

SEEKING MY BASHERT

Attractive, articulate, financially inde-pendent, observant DJF, 65, with open heart seeks same qualities in available, single/divorced/widowed Jewish man. single/divo

LET'S GET TOGETHER
Very caring, mischievous and personal single woman in the Petaluma area looking for a single man with similar interests, 40-60. I enjoy music, camping, shopping, dining out, walking, exercise and much more. 2332976

LOOKING FOR A SPRING THING

Classy woman, 5'3", average build, blonde hair, hazel eyes, N/S, very smart and business-oriented, into biotech, bioand dusiness-oriented, into blotech, blo-physics and architecture. Looking for similar brainiac male, 40-60, for friend-ship first leading to possible LTR. SF Bay area. 2337699

CARING &

CARING a COMPASSIONATE
SF, 50s, honest, healthy, motivated and hardworking. Interests: music, camping, dancing, traveling, hiking, walks, the beach, and coffee shops. Looking for a man 40-70 for friendship, dating or possible LTR. \$\tilde{a}\$32978

> men seeking women

VINTAGE EYEGLASSES
Attractive SWM, 56, has a fetish for single, never-married, non-smoking women who wear vintage eyeglasses, super winged jeweled cat eyed, similar to those from the late 60s-early 70s, or expectable. \$\frac{1}{2}\ spectacles. 23333345

TIRED OF SOAP OPERAS? Want your own fantasy man? good-looking DWM, 46, seeks female, 55+, for fun and new adventures. ☎334056

LIFE IS AN ADVENTURE Adventurous SWM, 50, tall, dark hair, handsome, intelligent with green eyes, outdoorsman with a romantic side looking for single woman to enjoy all that life has to offer and enlighten our horizons together. I love the outdoors and trave

beach, mountains, etc.) lets have some un! Sausalito. ☎334401 LET'S MEET AND TALK SHM, 21, would like to meet a female, 19-28, for friendship possibly leading to more if we hit it off! \$\infty\$334467

LIFE IS AN ADVENTURE

SWM, 43, N/S, tall, blonde, blue eyes, ath-letic, very fun, outgoing, working profes-sional, seeks a sweet AF, 18-55, for fun, good times, companionship and maybe more. 2340947

FIT MARTIAL ARTS MAN

Dominant male, 51, 5' 10", seeks sub-missive woman, 30-50, who is not a democrat or republican, N/S, to enjoy conversations and to help you discover and explore your submissive side. Race is not important. \$\pi\$341069

SEEKS SWEET ASIAN

SWM, 69, N/S, retired, slim, intelligent, extremely good-looking, seeks slender AF, 18-35, N/S, to go dating, leading to serious LTR. \$\pi\$339556

YOU FOUND ME!

Caring SWM, 40s, 5'8", 140lbs, N/S, with mild case cerebral palsy, seeks single female in her 30s, to share outdoor activities, dining out, long walks, running. I have run two half-marathons. Friendship first leading to possible LTR. 5331626

I am a very good-looking, 26-year-old fun loving male. I live in SF. I work as a software programmer. I would like to date women between 20-40. I like sports, music and other outdoor activities. \$\pi\$335231

SEEKS A KIND WOMAN

DWM, 52, brown hair, brown eyes, single dad, has one young daughter, seeks a SF, who would be my best friend to share time with me and my daughter, go to family events, museums, parks, leading to a serious relationship. \$\pi 336412\$

ATHLETIC YOUNG GUY SWM, 20, smoker, 6'2", 200lbs, blond/blue, seeks WF, 18-22, to hang out, chill, friendship and more. \$\pi\$338205

LET'S HAVE FUN SM, 32, Filipino, smoker, 5'7", 160lbs, seeks woman, 19-40, to have fun and maybe more. 2338781

SEEKING

MY SUGAR PLUM SWM, 36, 6'2", 200lbs, smoker, seeks woman, 21-50, race does not matter, for casual relationship first and maybe leading to LTR. 2339134

LET'S ENJOY LIFE

lim a 31 year year old Black male that is very athletic and great looking. I am 5/10 180 pounds, awesome smile and personality. I want to meet an older woman that can appreciate a handsome young man. Union City. 2339604

LET'S ENJOY LIFE!

Single professional, 47, enjoys outdoors, working out, dancing, and traveling taking time to enjoy life and have fun. I look for the good in others and try to make a positive difference. Seeks woman, with same interests, being spontaneous, healthy and fit, loves to travel and has good SOH. 2336765

RUSSIAN SWM

SM, mid 30s, professional, tall, athletic, outgoing, I love outdoors, anything from camping to mountain biking, long distance swimming, meeting new people. My ideal female companion is someone who is athletic and outgoing. I am mar-riage-minded but of corse we will start out as friends. ☎339842

SEEKS ONE

SPECIAL LADY
WM, 54, monogamous, hiker, ballroom
dance, writer, singer, graduate degree,
no church, giver, prolonged kissing,
meditation, kind thoughts-words-actions, with 9-year-old son. Walnut Creek.

334892

CIRCLE THIS AD

SWM, 50s, very caring, healthy, honest, ISO nice woman, 50-59, to enjoy outdoor activities, long walks, traveling, exercise, leading to possible LTR. ☎332831

SANTA ROSA AREA

SM, 40s, optimistic, health-minded, artistic and compassionate. Interests include music, traveling, reading, kayaking, museums, exercising, the beach, and biking. Seeking SF in her 30s for casual dating. \$\alpha\$332974

SEEKING MISS RIGHT

Good-looking SM, 21, I'm a Marine and I'm looking for a nice woman that is fun, has alot of energy to enjoy fun together, maybe possible LTR. \$\alpha\$336939

ISO GOOD WOMAN

SBPM, 58, 5'10", 180lbs, looking for a good, caring, honest, attractive, romantic, career-minded woman, 48+, to share cuddling and quality time. Sometimes cool, sometimes cute, always adventurous. 2336749

LET'S MEET SOON!

Tall, mature WM to share companion-ship with slender, 5'8"+ fun, outgoing 30-60-year-old female, possible LTR. Shared intimacy, health, fitness, music, dancing and hiking. 2334348

LET'S GO **OUT AND HAVE FUN!**

Ambitious single man, 50s, motivated, intelligent, seeks similar woman, 40-60, for dating leading to possible LTR. ☎332828

SEEKS SF W/NICE PERSONALITY

WINICE FERSONALITY
Kind-hearted 43-year-old man seeks
woman for friendship, possibly leading
to LTR. Prefer 25-40 years-old, but physical appearance, weight is unimportant.
Personality is. \$\tilde{a}\$338860

> men seeking men

BI MALE SEEKS SAME

Bi married male, 45, health conscious, well built, seeks same, 30-50 for intimacy, passion and fun. ☎322889

> women seeking women

LET'S ENJOY LIFE Chinese female, 34, 5'2", 120lbs, black hairi, N/S, seeks a single woman, to share fun, romance and more. ☎339124

>three's company

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Endowed, 10+, nicknamed "Eveready endowed, 104, nicknamed Eveready; experienced swinger. Strictly straight male, fulfills couples fantasies. I'm 53, 5'11', 165lbs, Caucasian, black hair, discreet, reliable, non-pusty. Large BBW women encouraged. Host or travel. Flexible schedule. Female must leave first mesage in my box. No single males.

> tv/ts

LET'S HOOK UP!

Latin male, 43, 5'11", N/S, light-drinker, seeking a TV or TS, 30-40, for friendship and companionship or having fun. Race not important. 2335082

> friends/activities

SCRABLE PARTNER NEEDED

"Do you love to play Scrabble?" I do. I really could care less what you look like but intelligence and wit counts in my book. SWF, 53, N/S seeks male partner for Scrabble games. . 2337056

kinksters

ANOTHER WOMAN...

to play with toys and having some hot fun! SHF, 41, N/S, seeks HF, 25-50, smok-ISO ENDOWED BM, 18+

Looking for a kinky BM, 18+, 6'+, very adventurous, who loves dancing. I'm 26 and looking to share some fantastic times. 2333986

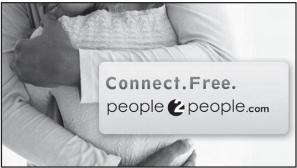
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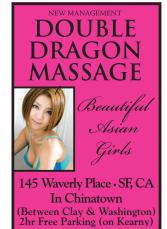




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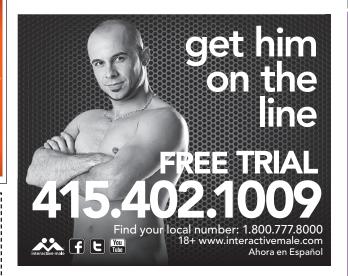
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